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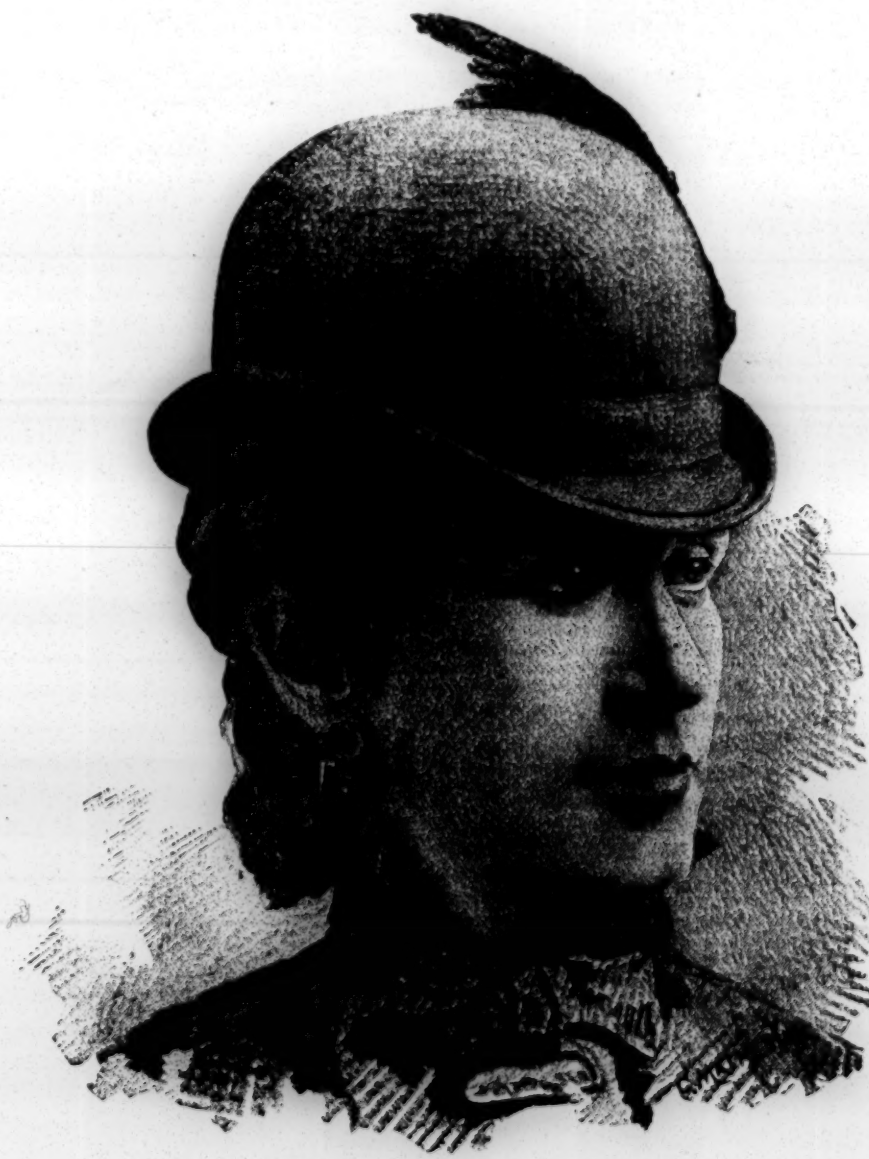
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## HAVERLY'S ENTERPRISES.

ONE OF HIS LIEUTENANTS INTERVIEWED IN DENVER—MANAGER MACK UNBOSOMS HIMSELF TO A CONFIDING REPORTER AND SHAKES NEVADA TO THE CENTRE.

A Denver Tribune reporter waylaid Manager Mack of Haverly's C. C. C. Opera company the other night, and carried him bodily to a room in the nearest hotel. Allowance must be made for a little "taffy" that Mack gave him under the pressure of inspiration, but the interview is readable for the facts contained. The reporter opened with a misleading remark, and was countered by his antagonist. The combatants clinched.

"I want to have a little talk with you about your chief—Mr. J. H. Haverly."

"With the greatest of pleasure," was the reply.

After this Mack had it all his own way, and wound up every round with a knock-down. He led off with—

Haverly is not a tall man, nor yet much under the medium height, though, being comparatively slender, he looks taller than he really is. He is now just forty-two years of age, and is nervous, quick and wiry. He can stand a tremendous amount of bodily exertion, and yet is in poor health. But there is a brisk, vigorous, business way about him that impresses everyone with whom he comes in contact, and when he converses with his managers, he does more to give them confidence and brace them up, than anything or anybody else is capable of. No matter how blue or discouraged a man may be, a half an hour's interview with the chief will knock the blues and discouragement higher than a kite.

Haverly is a man that takes hold of anything at once, and on the first impulse, but that impulse and that determination is prompted and controlled by his vast fund of personal and other men's experience. He doesn't jump at a thing because it pleases. He goes into it instantly and without hesitation, but he does it because his mind tells him that he will make a success of it. He has keen perception and wonderful intuition, and added to this the experience I have just spoken of, makes a combination as rare as it is valuable. He observes everything and remembers everything, and so is constantly and steadily increasing his knowledge of human beings and human affairs. Then again, he is always anxious to get hold of men who are ambitious and desirous of making their mark, and he invariably gives them every opportunity of doing so. There is no jealousy in Haverly. I have often heard him say, "I want to get men smarter than I am, for that shows that I am smart in securing them." I think really the great secret of his success is his wonderful ability of judging of a man as to his capabilities. He has a marvelous faculty of placing men just where they can do the most good—in holes that they fit exactly—and it doesn't take him long to find out these positions, and he will make the necessary changes so quietly and so easily that men who have been too high are hardly aware that their wings are being clipped and their powers decreased.

Then there is another thing that has added, no one knows how much, to Haverly's success. I refer to his wife, Mrs. Haverly, is one of the finest, best women I ever met. Always genial and ever with a pleasant word for those she meets, she has endeared herself to every one, as her husband has by his character and skill. She never interferes in Mr. Haverly's business, nor have I ever heard him talk to her on these affairs, and yet she seems to know intuitively what is going on, and in some way that I can hardly define, she helps it along to a successful termination. She's a grand helpmate, and wins innumerable friends for herself and husband.

## HIS MODE OF OPERATIONS.

As I said a few moments ago, Haverly is ever on the lookout for ambitious people and those who have talents and abilities, and he will manage to give them room and a free scope to make their mark and show what they can do. With his managers he is most generous and confidential to a certain degree. He places no unreasonable limits on their powers and functions; in fact he allows them the greatest latitude, and reposes the utmost confidence in them, and every manager, when he acts in a certain matter, knows positively that he will be sustained by the head, even though it may have been a mistake which he has committed. It is treatment like this that binds the subordinates to their chief, and causes them to plan and labor and execute, with almost more ardor and determination than if working solely for themselves, for Haverly is a keen observer, and fully appreciates, as he fully knows, the efforts of each and every one of his assistants. You see Haverly is behind everything—he controls the wires, and works all his enterprises just as his clear head determines. He will take your ideas, and be glad to get them, but he will combine with them his own, and modify and rebuild from his observation and experience, and then give to you to execute, and you may go ahead, doing your best, and feeling positive that he is watching you and will back you right through to the end.

Every day he is constantly receiving complaints about this one or that one of his subordinates, made by Dick, Tom and Harry. He will listen to them courteously, but say nothing, either to you or the one complained of, though he will look into the matter, and if he finds the complaints well-founded, he will gradually and without being hardly noticeable to the party interested, bring his former authority down to certain limits where further harm and trouble is impossible. Thus the difficulty is remedied, and no offense given or feelings hurt.

There is one thing which Mr. Haverly will not permit under any circumstances in any of his men. There must be no under-hand work against opposition shows. Everything that Haverly has done is fair and above board, and he never demeans himself nor allows any one in his employ to do so, to do anything dishonorable or not square in dealing with rival enterprises, no matter how close the competition or how much the opposite side resort to questionable practices. Then there is another thing—he does not utterly condemn a man for one mistake or slip. One time I had a good man under me, a good actor and all that sort of thing, but a little too much given to drink. He made one or two bad breaks, and finally I wrote to

Haverly for instructions. By telegraph came the answer: "Don't be hasty; try and better his ways." Well, sir, do you know just those few words had a wonderful effect on me. I went to the man, reasoned with him and showed the telegram, and to-day that very same drunken actor is one of the steadiest, surest, best men in Haverly's employ. That is only one incident in scores that I know of. I tell you, sir, every single member of one of his enterprises respects and loves him for his ability and his kind, equal treatment of them.

In relation to rival or opposition shows, I have told you that Haverly will permit nothing underhanded, nor will he fight them. In fact, he often concedes a lot, but if they push him too hard in an illegitimate way, and he says fight, I tell you, sir, they might as well "pass out," for he will whoop it to them until they are sick. He constantly says, "There is room for us all," and all he asks is a fair show; but if he can't get it, and the opposition insist upon fight, why Haverly will furnish them with far more than they have use for, I can tell you. When he begins to fight, he fights.

## HIS AMUSEMENT ENTERPRISES.

It is not five years since, that Haverly was over \$30,000 in debt. He never lost his courage, though, but constantly told his wife and others not to fear—that before long he would be at the top. While loaded down with this terrible incubus of debt, he took the Adelphi Theatre in Chicago, against the advice of nearly everybody. No other manager would touch the place—it was a bad property and no chance of money in it. But Haverly took hold, and in less than a year, the Adelphi was the theatre of Chicago, and is now. Success was almost instantaneous, and was a marvel to everyone, but it seems as though Haverly can take hold of the most losing of speculations, and turn them into the greatest of successes. The Lyceum Theatre in New York is another instance. It had always been a losing place, no matter what the attraction. Haverly is bound to take hold of something that everybody else fails in, but invariably manages to bring the affair up out of the mud. Well, he took the Lyceum—no one else would touch it. The Fifth Avenue Theatre is now his and will no doubt result precisely as his other ventures. He took Niblo's Garden, which was daily losing money, and it has become a mint.

There is no man in the world that has spent as much money on a venture, even while losing, as has Haverly. He is a speculator, without rashness or being foolhardy. He loves to take the chances, and his nerve is equal to any risk. He has Haverly's Theatre in Brooklyn. Now there is a thing I don't think any other manager alive would have done. It was proposed to several managers that a theatre be built on the site of the one that burnt down, provided some one would take a lease, and all the New York managers shook their heads—in fact, no one in the profession would entertain the idea even with the most advantageous offers. That it would be a dead-sure loss was the universal opinion. The offer was made to Haverly, and without a moment's hesitation he accepted. The theatre was built, and all the time managers, and even the newspapers, kept up a constant prophecy that the concern would be a dead failure from the start. It opened, and from the beginning that theatre has been a success.

Haverly won't handle anything but the best. He receives calls and letters and telegrams daily about stars, plays and opera houses. Everything comes to him—everybody wants to play under his management. The first thing a new-comer does is to see Haverly. Nothing is known of Haverly's plans or business until it is done. He works quickly though, no matter how large the operation.

But to continue with his amusement enterprises. He played the Mapleson Opera company in Chicago and nightly turned people away. They used to say Haverly was a splendid Western manager, but could not do anything East. He has got three theatres in New York, and doing the largest business in them that has ever been done. Then he has the company which I manage—the Church Choir. Then there are the Mastodon Minstrels, which are shortly to go to Europe, and will take fifty people in their ranks; the Juvenile Opera Company; the Georgia Minstrels, at present playing in the South; the Widow Bedott party, and five or six other companies under other management, but which he is interested in.

## OTHER ENTERPRISES.

It used to be predicted that Haverly might be able to get along with the theatrical business, but outside of that he was worthless. Why, sir, his reception to Grant, in Chicago, was said by the General to be the finest he had received in America. He has a controlling interest in the Chicago Jockey Club, and is interested in numerous mines here in Colorado, some of which are paying splendidly. These properties are located at Silver Cliff, Leadville, and in the Gunnison and San Juan countries, and he has now a force of fourteen men who are prospecting for him, and working under his orders. Then there are—well, perhaps I had better not speak of them just now. He is President of the Silver Cliff Mining Company, and Haverly's Mining Exchange on Dearborn street, Chicago, is one of the finest places in the country.

## HIS TRUSTY LIEUTENANTS.

My time is short, and I suppose yours is too, so I will only speak of one or two of Haverly's managers and assistants. William Fitzsimmon is the manager of the Adelphi Theatre, but he is also Haverly's general manager. Haverly thinks more of this man than any one else, and Fitzsimmon has been of greater assistance to his chief. He is just the man to suit Haverly—careful and cautious and saving—and Haverly knows it, and always advises with him. Then there are two other men that are exceedingly valuable to him. There is C. E. Blanchett, who is managing the Juvenile Opera company, and has done what other men wouldn't and couldn't do. He has trained and drilled and managed those children until not only are they perfect little performers, but they love him as they would a father. He controls them through affection. Then there is William Foote, manager of the Mastodon Minstrels; he handles them as no one else could. He's a fellow you can't scare professionally, for he never lets any adversity cause him to lose heart. Not a bit of it; the more discouraging circumstances you pile up against him, the more determined you make him, and he'll win in the end. To be sure, it is Haverly behind it all. Robert Filkins, another trusty lieutenant, goes to London ahead of the Mastodons.

## AMBITIONS, PLANS AND PROFITS.

Haverly's ambition is to have a theatre in every fair-sized city in the world. This country can't hold Haverly—it will take the globe—and, in following out this desire, he is securing building after building. He will endeavor to get Tabor's new opera house

here, and will then play every one of his enterprises in Denver. As it is, he will play there this season quite a number of his companies.

Haverly's enterprises are all on the right side of the ledger when the weekly account is footed up. I don't know what his mines pay, but some of them are very profitable. I wish we both had more time, for I have but hardly touched Haverly and his work; but then—say, before you go I want to show you a dog—

The reporter had jumped through a window.

## Behind the Scenes.

I have often thought that a brief description of the dressing-rooms of well known actresses would make an amusing article wherewith to please the general public, who now and then like to have glimpses "behind the scenes." In the olden time there was not much to note in dressing-rooms. They were plainly, not to say poorly furnished, and unless the artist added a few knock-knacks to spruce the place up the management provided nothing but the bare necessities. Rose Cieri of the Paris Gymnase was the first actress who really taught her companions to upholster a "loge," as they term it in Paris. Her husband adored her; he was rich, and as she spent six hours of the twenty-four in and about her dressing-room, he bought her furniture that would have gratified the Princess Badroulbadour. The carpet was of rich Aubusson; the timepiece was Gothic; there was a Psyche of Pradier on a bracket; the lounge was in velvet of Utrecht; there were satin hangings of sherry texture in poetic cloudy blue—in short, nothing was wanting to make the retreat of this gifted little actress a boudoir of beauty. Mme. Descelee, who came next, stripped this nest of its opulent adornments. The girandoles and the splendors they reflected were cast away, and draperies of sad-colored cloth replaced them.

The loge of the famous Mme. Grisi was always supplied with a store of raw eggs, which the diva sucked before entering on the scene to sing her great embroidered numbers. That of Mme. Persiani never lacked the flavor of old cognac, with which the cantatrice used to strengthen her voice—or her "organ," as the critics at present elect to term it. Taglioni, the sylphide, was more temperate. Her little weakness was lemonade gazeuse, a harmless aerial beverage, with stouter brag than body. Mme. Guyemard was more sober still. She, in her loge, was satisfied with a gilt looking glass and four horse-hair chairs. Marie Battu received her friends in a room white, clean and cheerful as a Chester County farm-house parlor or a Dutch kitchen. You will remember, it is only the field officers of the mimic army who are complimented with loges—the subalterns must submit to the accommodations of the green room. Sara Bernhardt's room at the Francaise was expensively decorated and upholstered, and in the latter days of her career at the Varieties, the Grand Duchess of Gerolstein, Mme. Schneider, inhabited a room that might have been allotted to a real bona fide Grand Duchess. To-day the most luxurious dressing-rooms of Paris are enjoyed by Theo and Judy, the opera-bouffists, and Leonide LeBlanc, the actress, has spent \$10,000 on her loge.

While on the subject of actresses and their habits, let me tell you an anecdote of the celebrated Fanny Elssler, which I have never before seen in type. Her dressing-room was spacious, well ventilated and well furnished, save that the furniture was uniformly powdered with chalk dust. Chalk was everywhere—on chairs, floor and toilet table. The dancer cannot do without chalk—it is almost as indispensable as legs. The soles of her shoes have to be coated with chalk to lend the surface the roughness that gives a grip. Well, one night as the author of the "Diable Boiteux" entered Fanny's loge, he found her storming and panting in a passionate fury most magnificent to behold.

"My dear Burat," she cried (Burat was her manager), "I am in a fearful rage. Just fancy! my passel is at hand and the corps-de-ballet have stolen my chalk!"

"What, stolen it! Can it be possible?"

"Possible? It is. I have looked everywhere and questioned every one—Nathalie, Fitz-James, Noblet, her sister—all deny knowing anything about it. It's all a conspiracy, that's clear. Burat, you'll come to the rescue and get me some chalk, will you not?"

"My dear young lady," urged M. Burat, "where am I to get it?"

"Nonsense, set out and get it somewhere," petulantly pleaded the danseuse. "Never mind the cost. You've a quarter of an hour before the rising of the curtain. Go, please," and she pushed him through the door.

It was 11 p.m. when the shops were shut. The unfortunate vaudevilleist was more embarrassed to discover the desired chalk than he had ever been to invent a plot. Nevertheless, he did not despair. In twelve minutes he came back, his cheeks flushed, his voice thick, a tremor in his gait, but with twenty pieces of chalk in his pocket handkerchief.

"Bravo! bravo!" gleefully shouted Fanny Elssler. "How much do I owe you?"

"The price of ten glasses of Co-cognac," hiccupped Burat. "I had to patronize ten cafes before I could steal all that chalk."

The really-witted author had appropriated the provision which lay beside each billiard table for chalking cues.

In London the dressing-rooms of the artists are merely comfortable. Henry Irving's loge comes the nearest to pretension of elegance, and Toole's little box at the Folly is quaintly and nicely furnished. The dressing-rooms of the St. James Theatre are neatly appointed, but as it is not the habit of English actresses to receive their friends in their dressing-rooms, but little money is spent in adornment. Mme. Patti's room at Covent Garden boasts a few pictures and flowers, and Mme. Albani dresses in a room that is devoid of all pretension to sumptuousness.

Milton Nobles has re-engaged the following of his late company for next season: Rodney S. Wires, general business agent; W. C. Anderson, treasurer; Fanny Lewis Burt, leading; Max Fehrmann, musical director, and J. W. Gardner, general business.

## FIFTY YEARS AN ACTRESS.

MRS. JANE GERMON'S HALF CENTURY OF PROFESSIONAL LIFE—THE GRAND-DAUGHTER OF JOE JEFFERSON THE ELDER—RECOLLECTIONS OF THE PAST.

"Yes," said Mrs. Jane Germon to a representative of the Baltimore American, "I have been half a century on the stage, and as may readily be imagined, have seen many changes."

The lady was seated in the parlor of the residence of her son, Dr. F. W. Germon, and appeared to be in perfect health, good spirits, and although, maybe, a little fatigued from extra exertions necessary for the preparation for her benefit, expressed herself and acted as if ready for any emergency. "I am fifty-eight years old," she continued, "and have been on the stage continuously since I was eight years of age. My first appearance was with Forrest; I had the part of Albert in William Tell. It was in Washington City, at the old Washington Theatre, on Louisiana avenue, back of where the National Hotel now stands. That hotel was there then, and was known as Gadsby's Hotel. The theatre was under the management of Maywood & Robotham, who were also proprietors of the old Holliday Street Theatre in this city. Mrs. Maywood, wife of the manager, was the leading lady and supported Forrest. I remember there was some doubt about my being able to play the part, and I rehearsed it before Forrest, who said in a tragic voice: 'Yes, she'll do.' My mother died shortly after this, and I was a little too large for children's parts, and too small and young for other parts, and I used to play anything and everything. I first played responsible parts when I was fourteen. We who wished to be actors and actresses then had some opportunity of learning our business. Now there is no opportunity. I believe we are degenerating to the old times of Shakespeare, when they used to be barn-stalking. I have said so to Jefferson, but he don't agree with me. There is no school now for young people to learn the profession. When I wanted to learn I had to study for years. I have devoted my whole life to study, and am studying yet. Now actors and actresses think themselves complete in a year, but the public don't think so."

The greatest actress I ever knew was Fanny Kemble. I can't believe that any one ever lived who could compare with her in histrionic ability. The elder Vandenhoff I knew well, and old Booth, father of Edwin. I have come from Washington to Baltimore with him in a stage-coach to play the Duke of York. Baltimore always has been a poor place for patronage to a theatrical manager. They have had good managers, good pieces and good companies, and should have been supported; but, as a rule, they never have. The difficulty in the profession is, the theatres are run solely as money-making institutions.

"I was married in Syracuse when I was seventeen, and my husband died here twenty-seven years ago. My first appearance here was fifty years ago, at Holliday Street Theatre. I played the same part I did in Washington—Albert in William Tell. I supported an English actor named Southworth. I have and shall always consider Baltimore my home. My daughter Effie made her first appearance here, also my grand-daughter Bessie. About forty years ago I went to Boston and played for a hundred consecutive nights the part of a wife in a play called 'The Drunkard.' It was produced at the Boston Museum, and on one occasion, when there was a temperance demonstration in town, we played the piece five times in one day. Before this I had generally played soubrettes and boys' parts, but here I played leading lady. I have often said I ought to have been a man, and then I could have been a low comedian."

"Joe Jefferson, my cousin, has been an actor since his infancy. At five years old he sang and danced with old Daddy Rice. Forrest was an old bear—gruff, rough and un-couth. The elder Booth was genial and pleasant. Wallace, Sr., was jocular and friendly. It seems to me in those days actors were kinder to an actor's child, and gave them more aid in their struggles than they do now. I remember playing with Dan Marble in Chicago in 1840; the piece was called Sam Patch. I had but a minor part. We got to Chicago in wagons. It was then but a small town scattered all along the shore of the lake. My grandfather, Joseph Jefferson, was a great low comedian. His favorite part was that of Zekiel Homespun, in The Heir-at-Law. I played the Prince of Wales to Charles Kean's Richard III. forty-five years ago, and remember Kean as an affable gentleman. When a child, I remember playing small parts with Power, a favorite Irish comedian, who was very popular. He was afterward lost in the profession. Most of my contemporaries in the profession are gone. One, I remember, is still living—Mrs. Samuel Chapman. She was a leading lady when I played minor parts. She is now over seventy, and has retired from the stage. She is now a Mrs. Fisher. William Warren, Joseph Jefferson, Charles Burke, my husband, Jefferson's father and mother, Mrs. McKensie, Mrs. Ingersol and myself were in a company, and traveled through the South and West together. Joe and I are the only two now on the stage. We played then regular standard comedies and dramas. New pieces were never thought of, and we didn't dream of such a thing. The Lady of Lyons came out about that time, and I know we all thought it a splendid play. An Englishman named Lister, now dead, played Claude, and Mrs. Ingersol Pauline."

"I never considered myself a star, and didn't know what one was. I was only a good stock actor, and we all had to be good. The big letter business dates back to my earliest recollections, and I know of many jealousies and heart-burnings occurring forty odd years ago on account of the size of the type somebody's name was printed in. I often wonder how Jefferson can play Rip Van Winkle so many nights in succession. I should get sick of it. We used to change the bill every night. We were never asked if we were up in any particular part, but were expected to be as a matter of course. These society people of to-day can't play in any of the old comedies; they don't know anything about them. They go on the stage handsomely dressed, pose themselves gracefully against an elaborate mantel, and call it acting. I have played in almost every city in the country, and am, I guess, ready for anything in my line of business. I have

always retained my parts readily, and have very little trouble in studying them. It has become easier and easier to me each year of my life. I am up early and get to bed early. I don't eat late suppers, and for nearly fifty years have been endeavoring to preserve my health for my profession."

## Royalty in Concert.

May 29 the Duke of Edinburgh made his debut as a soloist at Albert Hall, London. He was a long time in screwing up his courage to the effort. Mme. Roze-Mapleson assisted, rendering the "Ave Maria." While the Duke was playing the violin at the Hall, his sister, the Princess Christian, was giving an amateur concert at Windsor, in aid of the funds of the Albert Institute. The Princess played with Mr. Otto Goldschmidt the arrangement for piano duet of Sterndale Bennett's "Woodhymne" overture, and as solos played a "Nachtstück" of Schumann, and a "Melody" by Kjerulf. The Princess likewise sang among the sopranos in a small choir. The concert was also specially noticeable for the reappearance of Mrs. Otto Goldschmidt, the once famous Jenny Lind, who sang Mr. Sullivan's "Orpheus with His Lute" and a song of Mendelssohn. It is stated that Jenny Lind's vice was as fresh as it ever was; an assertion which those who have heard her must accept with some little reserve. Mme. Goldschmidt also sang with Lady Catherine Coke Rubinstein's "Song of the Birds," and the two ladies were joined by the Hon. Mrs. Wellesley in a trio from The Magic Flute. The National Anthem, in which the Princess Christian and Mme. Goldschmidt took part, closed the concert.

## FROM THE OTHER SIDE.

Edwin Henry, the youngest of the Majillon Brothers, died in London May 11, after a long and painful illness, aged 29.

Betsy, the highly successful comedy now running at the Criterion Theatre, London, entered its 25th night on Saturday, May 22.

M. Bogier, formerly manager of the Theatre des Italiens, Paris, died in that city June 2. For some years he had been living in retirement.

Henry Irving has decided to revive The Bells for Saturday evening performances at the Lyceum Theatre, and again amuse London with his creation of Mathias.

J. Caldwell, for more than thirty years proprietor of Caldwell's Assembly Rooms, Soho, London, and at one time lessee of the Royalty Theatre and Surrey Gardens, died at Staircross, Devonshire, May 16.

Naval Cadets, lately produced at the Globe, has been obliged to fall in the background and the ever popular Les Cloches de Corneville has been revived, with many artists of the original cast. It has now been performed for over 700 nights at this theatre.

A Paris correspondent writes: "As to the Gaite and its unpaid company, Rival de Rouville has come back from Lyons, and it is announced he intends clearing off all his liabilities toward his artists on May 20; but he will not attempt to carry on the theatre any longer."

Augusta Dargon has determined to retire from the stage for a year, to recover her health, and writes that she will take to the bush in Australia, where her engagement has been a series of critical and popular ovations. The stage can ill spare so bright an ornament.

The grand reproduction of Mme. Angot, in London, now delighting the audiences of old Drury Lane, will shortly be followed by the Imperial co. with *As You Like It*, which has now been running for over 100 nights. Marie Litton, after her temporary illness, will resume the character of Rosalind.

The Comedie Francaise, Paris, is now stated, has volunteered to give four free performances annually, supporting all the expenses out of its funds. Estimating the receipts of the house at its maximum, 7,000 francs, this will entail a yearly sacrifice of 25,000 francs. The first gratuitous evening is fixed, we believe, for June 29.

The pieces in which Sara Bernhardt will appear at the Gaitey are Adrienne Lecouvreur, From From, Phedre, Les Enfants d'Edouard, Jean-Marie, Roy Blas, L'Etrangere, Mlle. de la Seigliere, Tartuffe, and L'Aventuriere. Her sister, Mlle. Jeanne Bernhardt, will also play in several pieces—Phedre, Les Enfants d'Edouard, Adrienne Lecouvreur, L'Etrangere, Tartuffe, L'Aventuriere, and Gringoire.

George Rignold, lately playing Henry V. at the Queen's Theatre, Manchester, met with what might have been a serious accident. As he was riding in the triumphal entry to London his horse was seen to disappear down a trap. Rignold was dismounted in a moment. The curtain was brought down, no sooner however than Mr. Rignold reappeared, and assured the audience that neither his charger nor himself were hurt.

Professor Morley gave the second of his lectures on the "Dramatists before Shakespeare," at the Royal Institution, London, on the 15th. Of course, the Professor assumes that there are dramatists "before" Shakespeare. The Professor told his hearers that in 1663 the English troops brought the plague from Holland, and that in consequence the Bishop of London prohibited stage plays for a year, saying, "And if forever it would not be amiss," for he had no love for them.

Mme. Rose Hersee, according to letters and newspapers just received, was shipwrecked last March on her voyage from New Zealand to Melbourne with the members of the Melbourne Opera co., of which she is the prima-donna. The Te Atan steamer, in which she was a passenger, was struck by a heavy sea, and all four blades of the screw being broken the vessel became almost helpless, and was carried by a strong gale back to the coast of New Zealand. Happily no loss of life or property ensued, and the passengers were taken on to Melbourne by the mail steamer Kotorna.

At Montmartre Cemetery, Paris, on Tuesday, May 18, a bust in bronze of Samson, the great actor, erected over his tomb, was uncovered in the midst of a very numerous assemblage of artists and men of letters. The company of the Comedie, especially the ladies, was very largely represented on the occasion, and the grave was hidden under the profusion of flowers and wreaths laid on by respectful hands. The ceremony lasted over an hour, four speeches having been delivered, viz., by MM. Derval, De Bernier, Thomas and Perrin, the administrator of the Francaise making an allusion to Samson's devotedness to the house of Moliere, which was an un concealed shaft discharged at Mlle. Sara Bernhardt.







is now to be seen at the Olympic.—The Court Square Theatre is advertised to open again shortly.—Hyde & Behman's will close its doors on the same date as Haverly's.

#### San Francisco.

June 1.—"The divine Adelaide is the next attraction at Baldwin's." Thus announces the wise dramatic oracle of the Morning Call, the arrival of the long-expected Neilson; and then immediately he plunges into a column and a half of gush about that lady's beauty, her talents, her diamonds, and after having eulogized her to the very heavens, (in fact better than Freddy Schwab could have done himself), ends by mildly announcing that during the Neilson engagement the prices will have to be raised to two dollars a reserved seat, as Maguire pays her \$500 for every performance. As far as Maguire is concerned, it seems to me a stroke of bad policy to raise the prices of reserved seats, and one which, he will find out to his sorrow, will not pay here. True, he pays Neilson \$500 a night, which, in addition to other expenses, makes up a great amount; but now comes the question, will the public stand it—is Neilson such an attraction that this increase is warranted? Had we never seen Neilson, or were she at the beginning of her dramatic career, it might be a different affair, but this is the third time that Neilson has visited us professionally, and consequently the novelty has worn off, as was shown by her second engagement, which was nothing compared to the furor created on her first appearance. Then again, we must consider that youth and beauty have also somewhat suffered in that lapse of time, for there is no gainsaying that Neilson in that respect has undergone some change. But even granted that such was not the case, why should we pay two dollars a seat now, when twice before we could see the same lady for a dollar a seat? That Maguire in his eager rivalry with the California Theatre (at that time in existence), offered the lady \$500, is no reason that the public should be made to pay for it; and as I stated at the beginning, Maguire's policy in raising the prices is a poor one—mais nous verrons.

Neilson will open next Monday night as Imogen in Cymbeline, and will follow with Measure for Measure, which she did not deem New York City aesthetic enough to appreciate. It was first intended that during the Neilson engagement Maguire would send a Forrester-McPart party East, with James O'Neill and Miss Jeffreys-Lewis as the principal stars; but the project fell through, and James O'Neill will remain with us. Jeffreys-Lewis, however, will leave us shortly, as her farewell benefit is announced for next Friday night, when she will appear as Camille. Adelaide Stanhope (daughter-in-law of Barry Sullivan) has been engaged as her successor as leading lady for twelve months.

This week is mainly given up to benefits. Last night C. B. Bishop took his annual benefit, appearing as Falstaff in Henry IV. Friday night Jeffreys-Lewis will have her benefit—pour dire adieu—and Saturday night Louise Beaudet will benefit as Pauline in The Lady of Lyons—not to forget Barton Hill's double benefit to-morrow, one at the California (matinee performance), and one at the Baldwin Theatre (evening). To show the esteem in which this gentleman is held by the public and the profession at large, I submit the names of the profession who will appear: John E. Owens, Henry Peakes, Emilie Melville, Sam Pierce, Susan Galton, Mrs. Judah, Rachel Sanger, James O'Neill, Lewis Morrison, and the entire Baldwin Theatre co. Portions of the Pirates, Marble Heart, Dr. Clyde, Naval Engagements, etc., constitute the bill; and, from all appearances, Mr. Hill's finances will receive a substantial addition, which, although always welcome, is now a necessity with that gentleman; for, since the closing of the California, things have not gone smoothly with him. Hence the benefit.

Rachel Sanger played a week's engagement at Baldwin's, appearing in Sweethearts and The Wedding March, creating a very favorable impression—in fact, so much so that one regrets her short stay; but in bidding this little lady good bye, we merely say, "Au revoir, mais non pas adieu."

Mr. Bandmann will return East sometime next week. His engagement was not a pecuniary success.

The Pirates is to be withdrawn this week from the Bush Street Theatre, as the terms under which the opera was presented left no margin for the management. Boccaccio will follow, with Emilie Melville in the title role, assisted by Max Freeman, J. W. Jennings (late of Baldwin's), Theodora Mulbach and others.

Harry Gates and Hattie Moore are still the main attractions at the Tivoli, appearing nightly in La Perichole. This cosy little place of amusement, although only charging 25 cents admission, is a formidable rival to the regular theatres, especially as the plays presented are put on in good style. Pope Cooke has also joined the forces there, making a tout ensemble rarely met with in a "two-bit" house.

Jennie Boyer, just returned from Italy, will give a grand concert next Friday night, under the management of Phil Kirby. She will be assisted by talent of high order, notably Mr. Hasselman, a baritone of great promise.

George Woodthorpe, formerly of the California Theatre, got to be a bride, a wife, and I might say, a widow, all in one week, as her husband, at the end of the honeymoon, suddenly remembered that he had already a wife somewhere else, which trifling circumstance he had forgotten when he wed his charmer fair.

It is rumored here that Marie Prescott intends coming back to California to star in Mother and Son.

#### St. Louis.

Pickwick Theatre: Pinafore was given on Monday and Tuesday evenings, and drew the largest audiences of the season. Miss Rica Morrell was the Josephine, Miss Storrs Vedders the Buttercup, Miss Louise Lester the Hebe—all doing well. Miss Lester has made wonderful progress during her stay here, and has become very popular. Messrs. Vincent, Weeks, Cluette, and Land were excellent as the Admiral, Ralph, Deadeye, and Captain Corcoran, while little Miss Taylor made a nice success as the Middy, introducing the song, "Jack is every inch a Sailor." La Grande Duchesse filled out the balance of the week, save at the matinee, when Pinafore was given. For Wednesday night, an "assembly" or society night has been instituted, and French comedy is given in addition to the opera. Louise Lester will take the part of La Grande Duchesse, Friday evening, in place of Miss Hutchings, who is still very sick. Next week the company will go to Chicago, returning week after next, to produce the last Pinafette success, Les Voltigeurs, of which Henry Moore of the Post-Dispatch has finished the English libretto. It will be given all the adjuncts of fine scenery, costuming, etc., for which

the Pickwick is already noted. The attractions for next week are not yet announced.

Uhrig's Cave: Martha was repeated during the week, the improvement being very marked. The attendance has been very large, and Messrs. Short & Collins may be said to have made a success. Box and Cox and The Doctor of Alcantara in preparation.

Olympic Theatre: Haverly's Mastodons have been packing this theatre nightly, and when the curtain goes up it is impossible to obtain even standing-room. Billy Emerson's reception has been terrific every night, he being one of the greatest favorites that come to St. Louis. The balance of the mammoth show is of the very best order, and the programme is fresh and interesting. This will close the season.

Items: An evening's performance is to be given at Pope's this (Friday) evening, and a matinee to-morrow, for the benefit of the Flower and Ice Mission—a local charity. Josie McKellops, an accomplished and beautiful member of the society, will appear as Meg in Craven's comedy of Meg's Diversion; she will be assisted by Mary Hogan, the elocutionist, and a number of her associates. Rev. Dr. Snyder will give a reading.—May Fiske's Orphan Girls have been holding forth at the Comique to slender business. Their street parade of Monday was unique, to say the least of it.—Esher Bros.' new St. Charles Theatre is rapidly approaching completion.—Manager Charles Pope has left for New York.—Hunter Smith has severed his connection with the business department of the Pickwick Theatre. He travels with Tom Keene next season as a member of his company.—On the morning of May 30, Prof. Waldeimar Malmene read the music of the new extravaganza Fnoch Arden, to Henri Laurent, Blanche Corelli, Frank Howard, and several other friends. They all pronounced the music bright, sparkling, and beautiful, and calculated to catch the people's ear.—Manager John W. Norton has returned from New York, and will go back after the races.—At the Lafayette Park Theatre, a handsome little edifice in the lower part of town, Henri Laurent and Blanche Corelli will be the chief attractions.

#### Colorado.

##### DENVER.

Forrester's Opera House: Prof. J. M. McAllister, illusionist, commenced an engagement of one week 31st, to fair business, which is increasing at each performance. The Professor's gift enterprise is very popular because of his evident fairness, and he may always expect a warm welcome in Denver. The Fay Templeton co. open four nights 7th, and Sullivan's Hibernian Blondes 14th.

Walballa Hall: The Vienna Orchestra, consisting of half ladies and half gentlemen, led by a lady, gave a classical entertainment to a small audience on the 1st—much smaller in fact than they deserved. Prof. Plumber, facial artist and elocutionist, gives what he calls Parlor Readings on the 4th. The tickets are limited to one hundred. I think there is no necessity for this precaution, as Denver is not noted for crowded houses at such entertainments.

Palace Theatre: Frank Gibbons gone to Leadville, The Vampires, lofty kickers, and Belle Morgan the California Beauty, open 7th. Harry Montague's Bashful Venus continues still the favorite. 7th, A Midnight Spree is billed. I suppose it will be a grand success, as there is nothing which Denver people appreciate like a "Midnight Spree."

Academy of Music: Opened 31st, Perry Bros., Della Wallace, Masters Orndorf and McDonald, the California boys, in Irish business. No departures.

Items: Denver Park, a beer garden, opened up on Sunday, 30th, with a variety programme by the people of the Academy of Music, and the dancing in the after part was well appreciated.—The MIRROR is rapidly becoming the paper of the profession in Denver. The news-stands are increasing their orders every week.

#### Connecticut.

##### BRIDGEPORT.

Opera House: Lillie Hall Opera-Bouffe co. gave a very tame variety entertainment on the 1st. Miss Hall, in the burlesque Has-sanabad, the Pretty Prince, made quite an impression by her personal appearance and by her singing and dancing. Charles Fostelle, in female impersonations, was fine. The rest of the troupe were "dizzy." 3d, the concert by the Strakosch troupe was not largely attended. Miss Thursby is without doubt a very fine concert singer. Alfred Pease, the pianist, and Signor Ferranti, the basso-buffo, have appeared here before and are favorites.

Items: Messrs. Hawes & Keeler, managers of the Opera House, have already made a large number of engagements for the coming season.—P. T. Barnum is going to build an opera house and museum in New York that will cost \$3,000,000.—The Strakosch Concert troupe closed their season here 3d. Their season has been very successful.—I. N. Beers has issued a circular containing brief extracts from about forty of the flattering notices different papers bestowed upon his impersonation of Skinny Smith in A Messenger from Jarvis Section.

##### HARTFORD.

Roberts' Opera House: On Monday night All the Rage, under management of J. M. Hill, gave a splendid entertainment to only moderate business. Open 7th in Portland, Me., three nights, then Providence three nights, Boston two weeks and close season. August 14, open at McVicker's, Chicago, for four weeks. Tuesday of this week we have the Pirates, from the Fifth Avenue Theatre, their second appearance. The Royal Middy is booked for 17th, and Harrigan and Hart for 18th.

Item: It is doubtful if New National opens for the Summer races this year.

##### DANBURY.

Opera House: 5th, New York Juvenile Opera co. to very poor business. Closed season here in consequence.

Item: There is now a movement on foot by a number of prominent citizens to form a stock co. to build a new opera house.

##### NEW HAVEN.

Grand Opera House: D'Oyly Carte's Pirates of Penzance are booked for 9th.

##### PHOENIX.

Chatterton's Opera House: Co. C. presented Pirates of Penzance 3d, to a large and well pleased audience. Neil Burgess, supported by Haverly's Comedy co., appears 5th, presenting Widow Bedott for the first time in this city.

Adelphi Theatre: Johnny and May Taylor made their first appearance 31st, and were well received. The co. at present includes the Mays, Charles and Lulu, Lillie Devaul, Harry Robinson, Master Willie and the Taylors. There has been a petition circulated to close this house, but as yet the effort has been unsuccessful. There is no reason for

this move, as there is certainly nothing in Manager Laird's performances that these people can take exception to.

Item: Henry Saville of Jarrett's Fun on the Bristol co. is at home here spending his vacation.

##### ROCKFORD.

The Little-Rive-King concert, May 29, was the finest musical treat of the season, and was attended by a large and appreciative audience. Rial & Draper's Uncle Tom 4th. Mendelssohn Quintet Club booked for 14th.

##### QUINCY.

Amusement matters very quiet. Pirates of Penzance come 8th; Tony Denier's H. D. 21st.

##### INDIANA.

##### INDIANAPOLIS.

Amusements have been comparatively quiet during the past week, and all the theatres remained closed excepting such nights as were given to amateur entertainments and the local musical societies. The season proper closed May 29, and with the Dickens it has been unusually successful financially. They have presented at all times attractive entertainments. The variety theatres are running full blast, but owing to the extreme heat can hardly be credited with drawing large houses. Still, fair business is the rule.

Crone's Garden is doing fairly under the new management, presenting during the week variety artists of passable talent, among which may be found Bobby Hart, the Harts, Cora Everett, Mlle. Estelle, Ella Norton, Frank Morton, the Ronalds. Arrivals for 7th: Smith, Leopold, May Vernon and Lotta Winnett.

Glmore's Garden, under the management of Turner and Felton, is fast growing in public favor. It is a cool and inviting place, and its variety entertainment is of a high order. The past week has been a successful one, and the following artists were favorably received: Little Harry, Minnie Bertram, George W. Lobbree, Frank Stanley, Jennie Leslie. 5th and week, the following: The Hart Children, Smith and Ohlmer, Professor Quillins.

Items: The Juvenile Pinafore co. organized in this city some time since are rehearsing continually and will prove a strong attraction. The following comprise the co: Ed. Delano, Chas. Caldwell, Edw. Hodges, Frank Wallack, A. E. S. McIntire, Harry Walker, Jos. Ciley, Henry Howard, Carry Howard, John Carlton, A. S. Edgingham, and Grant W. Griffith. Among the female cast are to be found the Misses Jennie and Fannie Delano, Wallack, Alexander, Larkelle, Enklm, Hunter, Stanford, Morrell, James, Edgerton, and Hattie Palmer. Their repertoire will consist of Pinafore, Royal Middy, and Arabian Knight.

##### RICHMOND.

Phillips' Opera House: The 31st brought Haverly's Widow Bedott comb. Owing to inclement weather, the Widow drew only a medium audience. Mr. Burgess gave a very amusing portrayal of the eccentric old lady, and was uproariously received. The Melissa Bedott of Mrs. Geo. Stoddard and the Tim Crane of Harry Rich were also fine impersonations.

Items: Mrs. Julia Barrett, the old English actress, was the recipient of a benefit 3d.—Reynolds and Walling, sketch artists of Pat Rooney's comb., are engaged with Harrigan and Hart comb. for next season.—Mr. Dan B. Hopkins, the gentlemanly manager of Haverly's Widow Bedott comb., reports big business, notwithstanding the warm weather. The co. is en route for California, opening at the Bush Street Theatre, San Francisco, Aug. 1.

##### TERRE HAUTE.

Opera House: June 1, D'Oyly Carte's Opera co. in Pirates of Penzance to a large and appreciative audience. W. Gillow's General Stanley and Minnie Walsh as Mabel were encored repeatedly.—The troupe played in Decatur, Ill., June 2. There is nothing billed for next week.

##### BLOOMINGTON.

The Inter-Ocean Circus, May 2, opened up to good business in the afternoon, and an immense crowd at night.

##### LAFAYETTE.

Widow Bedott comb. June 2, to a good house. T. cy went to Danville 3d, to large business. Nothing billed for next week.

##### FORT WAYNE.

Rive-King-Litta Concert co. closed season here 2d, Litta going home to Bloomington, Ill., rest of co. to New York City.

##### IOWA.

##### OTTUMWA.

Two circuses—plenty of thieves—dry weather, and no news. That's about the long and short of it. Our old friend Blaisdel and Harry Weber will be here 12th; and under the circumstances of their having been nothing here in a good month (except Mitchell's Goblins, who, by the way, are immense), they will undoubtedly draw well. I had a friendly call from Jos. Mack, agent Haverly's Church Choir Opera co., 2d inst. They close season 12th, and will reorganize in August with fifty members. Report business good, and are as happy a company, from Mack to the Middy, as it has ever been my pleasure to meet.

##### COUNCIL BLUFFS.

C. L. Davis, 29th, to fair business. Jesse Coulton, who was to have appeared the 1st, canceled her engagement; rumor says she has gone to Europe. Neil Burgess as Widow Bedott comes 12th. W. H. Strickland, general manager, sends his regards. D'Oyly Carte's Pirates of Penzance comes June 22.

Items: An army of bill posters arrived to-day and are billing the town for the Inter-Ocean Circus, to come 9th.—Barnum's big head is conspicuous in places; his show to come latter part of July.

##### DECATUR.

Opera House: Lawrence Barrett, 29th, to a large and enthusiastic audience, in Yerrick's Love, supported by a strong corps of artists. Tony Denier's Humpty Dumpty troupe and standard company comes 7th.

Items: Col. Frank J. Pilling, the gentlemanly advertising agent of W. C. Coup's Monster shows, arrived in the city 1st, and spent his time for a couple of days with the newspaper fraternity.

##### DAVENPORT.

Burt's Opera House: There has been nothing on the boards the past week. Neil Burgess comes with Widow Bedott 9th, and Tony Denier's Humpty Dumpty 10th; the Western Theatre co. one week, commencing 21st.

Item: The Inter-Ocean Circus to-morrow (3th).

##### DECORAH.

May 29, Clement Bros. and Forrester's Concert co.—a good co.—to poor house; bad weather. 3d, Tony Denier's Humpty Dumpty, to a large house. George Adams as Grimaldi can't be beat. W. W. Cole's Circus booked for 25th. Town well billed.

##### CEDAR RAPIDS.

Tony Denier's Humpty Dumpty comb.

will be here 8th. Van Amburgh's Circus comes 10th; Inter-Ocean 23d, Sells Brothers 30th, and P. T. Barnum's July 17—and then the town will be bankrupt.

#### Kentucky.

##### LOUISVILLE.

Macaulay's: Closed this week. Booked: 14th, 15th and 16th, Haverly's Mastodons.

Davis' Theatre: This house will open next season under the auspices of Mr. Davis, the proprietor, who has engaged a first-class variety manager, one that thoroughly understands the business. He proposes to make it one of the leading variety theatres in the country.

Knickerbocker: As usual, an excellent show has been given during the past week, to very good business. Among the features on the programme were McPherson and O'Neill in Irish songs and dances; Mlle. Imperia, in vocal selections—very bad; the Collins Bros., Lew and Frank; Frank Bolton and Ada Bradford, second week in their Mystical Pictures; James Carr, in dismal, doleful ballads; Mlle. Eugenia in her graceful songs and dances; the performance winding up with James Carr's laughable act, entitled It's Got to Come Off. New people 7th: Sellen and Burns, Hayden Quartet, Maggie Bursel, Ella Arnold, Bertram Sisters, Leonard and Flynn. Retained: The Collins Bros., Lew and Frank, and James Carr.

Metropolitan: This house will close next week, which will be a great relief to our moral citizens.

Items: The Knickerbocker Theatre is being refitted in fine style for the Summer season, and will be run in connection with Woodland Garden on Sunday.—Zack Evans, the standing fixture at the Met. through thick and thin, will pass his Summer vacation in the mountains of Indiana.—John Morrissey, the efficient and ever-popular stage manager of the Met., will rusticate at Clifton Springs, Ohio, during the heated season. Chances are that Mr. Morrissey will manage a theatre of his own in this city next season.—Manager John H. Whallen has come to the conclusion that—Whereas, he has performed the wonderful feat of successfully running a loud and raw show, he is entitled to a free benefit from his numerous and poorly-paid performers; therefore he has announced that he will take one on June 14, and has issued an order that all his people must remain in the city and contribute their services.—The Fiske Jubilee singers made their second appearance at Library Hall 4th and 5th, to good business, repeating their former successes.—The fifth match game of base ball between the Knick. and Met. Nines came off the 14th, and as usual was a clean sweep for the Knicks, score standing at the end of the game—Knick. 23, Met. 0.—A novelty that has never been given to a Louisville audience before came off at the Standard in the shape of a wrestling match the 5th, between Miss Ida Alb and Mr. Albert Marc, for \$100 and half of the receipts. The match was wrestled Græco-Roman style, best three out of five, and was won by Miss Alb by hard work, after five rounds had been wrestled. She was immediately challenged for another contest, to take place in this city 17th.—Mr. John Kaine, character comedian, who is a native of this city, returned home this week after closing a successful season with H. Henry's Minstrels. He has been re-engaged for the season of 1880-81.—We had the pleasure of receiving a letter from Mr. Marc H. Klaw, late critic of the Commercial, complaining that he did him an injustice in stating that he had been discharged from that paper, and asking for all proper correction. We took the pains to investigate the matter, and are satisfied that we were misinformed. Mr. Klaw resigned with the mutual good-will of his late employers. The same applies to Mr. Walker Kennedy of the C.-J., with the exception that he is still connected with the paper.

#### Maine.

##### BIDDEFORD.

City Hall: Ninon Duclos' Folly Troupe drew a good house 3d, and gave a very pleasing entertainment. Fred B. Anderson is the gentlemanly manager of the co.

#### Massachusetts.

##### SALEM.

Mechanic Hall: Bray, Wambold & Ellis' Dime show occupied this hall the past week and astonished the local management by the business done. One of them believed the show would not run more than two nights. It is the first attempt of the kind that had been made here, and the general impression was that Salem was the worst city in New England for such a snap. Monday night the house was all paper and the dead-ends proved good advertisers, for Tuesday night the house was well filled by a paying audience. The business increased each evening until Friday (amateur night), when the sale of tickets stopped before the doors were opened, and police were stationed at the doors when the performance commenced, refusing admission even to those who had tickets. No such a case ever occurred in this city before. Over two thousand people crowded in where twelve hundred are too many. The entertainment was good for the money, and would draw for several weeks more; but this co. goes to Milford next week. There is an excellent opening for a dime show here, and the hall can be got on favorable terms by the week. Haverly's Georgia Minstrels appear here June 7, and the prospects are that they will do a poor business.

Item: Local Manager Moulton is bargaining with the Naumkeag co. for the use of the iron building at the Willows.

##### WOONSOCKET.

Music Hall: Callenders' Georgia Minstrels 31st ult., gave a good entertainment to light business. Booked: Rentz-Santley Minstrels Sept. 10; Annie Pixley Oct. 19 and My Partner Nov. 29.

##### HOLYOKE.

All the Rage returned 2d to bright house. It was the last attraction of the season. The house is to be closed for two months, during which time the main entrance will be changed from the hotel side to the Front street side. This change will greatly facilitate exits, and give the management better control of the house. E. A. Locke, of the All the Rage co., requested me to contradict in The MIRROR the story which emanated from the Dramatic News, to the effect that he and Jennie Yeamans were to star together next season. He has nothing to do with Miss Yeamans, having engaged with Manager Hill for another season. The news was about as reliable as can be found in the D. N.

Chase Bros., the popular local managers, have begun to book attractions for the Fall season. The following are fixed: Aldrich and Parsloe in My Partner, Sept. 9, under Thayer, Smith & Moulton; John A. Stevens, Sept. 16; Thayer, Smith and Moulton 29th, attraction not named; Hartz, magician, Oct. 11, one week, under A. S. Anthony of New

Bedford; Jos. Jefferson Nov. 9; T. S. and M. Nov. 30; Buffalo Bill Dec. 29. Jane Coombs agent was in town last week, and wanted date for this month, but Chase Bros. convinced him that nothing would draw for a month or two.

#### HAVERHILL.

City Hall: Ninon Duclos' Folly troupe appeared 4th to a good-sized house, and gave a poor show. They gave for an opening piece Girlhood Days, a variety olio, and concluded with Cinderella.

Items: Cooper & Bailey's circus 21st.—Haverly's Genuine Colored Minstrels 18th.

#### SPRINGFIELD.

All the Rage 1st, to good business; show good. Mrs. Mattoon's benefit postponed until the Fall season. Pirates of Penzance 7th. Rice's Evangeline 9th. Harrigan & Hart's comb. 14th.

Items: The Orchestral Club of this city have hired the Skating Rink and are giving concerts twice a week, but with poor patronage.

#### TAUNTON.

Cooper, Bailey & Co.'s Great London Circus 2d to immense crowds, both at the afternoon and evening performance. They give a splendid show.

#### Michigan.

##### DETROIT.

Whitney's Grand: The only attraction the past week has been an occasional local concert or so, and which the public at large would care but little to be informed of. The house will again be occupied by a local concert next Wednesday evening, when Prof. Paine's class in part singing will make their first public appearance. On Friday and Saturday evenings and Saturday matinee, Haverly's Juvenile Opera co. will present P.—don't mention it! This house is to be elegantly decorated during the season, and to be completely renovated, making it when finished one of the most charming places of amusement in the country. The attractions for next season are being rapidly booked, and, being for the first time in the field early, will capture the majority of the leading combs. There is about this beautiful theatre a feeling of cosiness and comfort that one seldom finds in the larger ones. Moreover, its seats, from parquet to top gallery, are of the latest style, folding up. Its size in comparison with the New York theatres would be alike to the Fifth Avenue or Union Square, only larger and finer than either.

Detroit Opera House: Closed till 14th. Tony Pastor one night.

Item: John Gourlay, who has been visiting here some days, has left for New York, and sails for Europe shortly.

#### GRAND RAPIDS.

Powers' Opera House: 31st and June 1, Collier's co. presented A Celebrated Case for the first time before a Grand Rapids audience. I regret to say that the attendance was very light; but those who were fortunate enough to witness the truly excellent entertainment pronounced themselves as highly pleased. The piece was well mounted and the costumes worn by the co. are magnificent.

Smith's: Has run to fair business during the past week. The new attractions are Mars and Drew, song-and-dance, and Carlotta Banks, serio-comic.

#### KALAMAZOO.

Ada Gray and co. 31st and 1st, to very fair business. Forepaugh's Circus about the 15th of July.

#### Minnesota.

##### ST. PAUL.

Opera House: Tony Denier's Humpty Dumpty played 28th and 29th to three good houses. George H. Adams (Grimaldi), the clown, is the leading attraction and certainly a very good one. Mr. Denier has added new specialties and business of a rare order, making the performance more varied and attractive than formerly. Mr. Denier is always sure of good houses in St. Paul, and reports business of season as splendid. 31st, the Irish drama Robert Emmet and the farce Don Paddy de Bazar were played by the Father Matthew Dramatic Club for the benefit of families of Irish immigrants. Creditable performance to a good house.

June 1, Remyenly, the wonderful violinist, assisted by Mrs. E. Charlotte Thurston, Edmond De Colle and Henry Beale gave a highly entertaining concert to a fair house—an audience that was warm and very enthusiastic in its recognition of this talented artist, calling repeated encores. 2d, Lawrence Barrett, one of the few great actors on the American stage, presented Bulwer's well-known drama of Richelieu to a very large and intelligent audience—the elite of the city. The great character of Richelieu as interpreted by such an accomplished actor as Mr. Barrett is great indeed, and a masterly interpretation grandly given. Especially is he great in the fourth act. The audience became worked up to a degree of excitement that broke forth in rounds of applause. Mr. Barrett was repeatedly called before the curtain. Gussie De Forrest as Julie De Mortimer gave a pleasing and beautiful rendition; in the third act especially did she display fine dramatic talent. J. A. Lane was highly commendable in the part of King Louis; J. R. Grismer as De Mairprat, Frederick Boeck as De Baradas and J. B. Curran as Joseph rendered very creditable support. At the matinee 3d, Mr. Barrett played Shylock in Merchant of Venice to a large and fashionable audience, responding to enthusiastic calls. In the evening, W. D. Howells' play, Yorick's Love, was presented in an admirable manner to another brilliant and enthusiastic audience, assembled to enjoy Mr. Barrett's masterly interpretation of Yorick. The drama is well written and met with a fine reception. Mr. Barrett's intense portrayal of the varied passions of love and jealousy carried his audience completely with him. The house almost drowned his voice in some of the scenes. Again and again he was called. Gussie De Forrest and the support were highly commendable. Mr. Barrett has every reason to feel proud of his reception in St. Paul. He is a great favorite and will always meet with a hearty welcome. C. L. Davis is finely billed for the 4th and 5th.

Item: Sells Bros.' Great Show is handsomely billed for 7th, and is sure to draw immense crowds.

#### MISSOURI.

##### ST. JOSEPH.

Tootle's Opera House: May 31, Haverly's C. C. C. co. to fair business. Mrs. Thall, who is a member of the co., and whose husband (Mark Thall) is advance agent, was detained here on account of the sudden illness of her infant child. She is still in the city. Booked: 11th, Widow Bedott; 18th and 19th, Pirates of Penzance; 20th, Tony Denier's H. D. Haverly's C. C. C. co. closes at Rockford, Ill., the 12th.

#### NEBRASKA.

##### OM



# THE NEW YORK MIRROR.

with a full house May 28. Davis' old friend is a natural piece of acting, and truly original, though in some respects taking on the peculiarities of Den Thompson. The dialogue is interspersed with the genuine wit and humor peculiar to the Down-East countryman, and by its oddity amuses the audience to the close. The plot is varied, shifting from the farm to the city, and portraying the verdant farmer in a series of adventures, in all of which he shows himself to be, as he expresses it, "All silk and cut on the bias." Emma Vern ably represents the heroine, and won repeated applause. The entire co. is a good one, and worthy the best support. Owing to a heavy rain the Saturday matinee was omitted. Charlie Collins, the imitable Dutch comedian, is holding the boards for four evenings, supported by the amateurs of the city. The play presented is the military drama "Howard and Fritz," the new recruit, Mr. Collins is simply immense. His dialect is unsurpassed, and his German songs draw repeated applause.

Items: W. W. Cole's Circus and Menagerie show 12th, and judging by the amount of advertising, they will go away well pleased with Omaha's liberality.—D'Oyly Carte's Opera co. 21st; Tony Pastor 11th.—An effort is on foot to induce Miss Neilson to tarry here one night on her way East, when the management propose taking a benefit.—Webb's New Orleans Minstrels have re-organized and are to make the tour of the State.

## New Jersey.

### NEWARK.

Grand Opera House: No show during past week. Booked: 11th, Barlow, Wilson, Primrose & West's Minstrels.

Waldmann's Newark Opera House: June 7, second week of the Murphy and Shannon and Murphy and Mack Comedy comb. John E. Murphy's comedy Murphy's Wedding. Grand complimentary benefit to Manager Waldmann 9th.

Waldmann's Mulberry Street Theatre: June 7 and week, Constantine's Novelty co. Specialties: Larry Tooley, Harry Fielding, Maggie Walker, Miss Dora Graham, The Russells, Charles Nelson, Mlle. Lapont, Miss Hannah Burch, George B. Radcliffe.

## New York.

### ALBANY.

Leland Opera House: This house remained closed during the past week, with the exception of Wednesday, when Manager Albaugh received his annual benefit, Adele Belgarde, William Harris, Frank Lawlor, J. K. Emmet, Carrie A. Turner, and Mrs. J. W. Albaugh volunteered, all of whom acquitted themselves admirably, to the entire satisfaction of the large and fashionable audience present. 7th and 8th, Daly's Arabian Night co.; 10th, 11th, and 12th, Harrigan and Hart's co.; 18th and 19th, Daly's Roy. Middy.

Martin Opera House: The Big Four Minstrels, who were booked for 31st and June 1, failed to put in an appearance, although they had every prospect of large business, as they are big favorites in this city.

Tweddle Hall: 2d, the cantata Esther, by local talent only, drew a fair house. In engaging D'Oyly Carte's London Opera co. for 4th, 5th, and 6th, Manager Appleton gave us one of the finest musical treats of the season. The house on the opening night was rather light; but as the beauties of the opera and the excellence of the co. became known business improved, and on the whole the engagement was a financial as well as an artistic success. C. B. Browne made a sufficiently robust Richard. Mr. Armand as Frederic and Laura Joyce as Ruth were the most satisfactory of the cast. Mr. Armand possesses a tenor voice of remarkable sweetness and compass, and gave far more satisfaction than the famous Tom Karl, who visited us during the past season with the Abbott co. Miss Joyce, who is remembered so pleasantly for the excellence of her work in Evangeline, has improved wonderfully in voice, and her acting was superior to any in the co. Miss Conroy, who possesses a voice of far more sweetness than power, was acceptable as Mabel. Messrs. McCollin, Cook and Palmer, and the Misses Hall, Taylor and Just acquitted themselves creditably. The chorus was large and effective, as was the orchestra. The scenery was very beautiful and appropriate.

Items: Manager Mosher of Martin Opera House is in Boston in search of attractions.—The Pirates of Penzance co. closed the season here and returned to New York.—Salsbury's Troubadours will appear for treasurer's benefit during the coming month.—It is rumored that Manager Albaugh will take Carrie Turner on the road next season. He thinks she gives great promise of future excellence.—W. H. Paddock of this city is writing a new play.—Ada Rehan, who appears with Daly's co. during the coming week, is a favorite here. She was formerly a member of the Leland stock co.—Mr. Eugene Brumaghin, elocutionist, of Chicago, is in town.

### BUFFALO.

In the way of amusements, we have had nothing the past week. A Prof. (?) Stor and Miss Maud Hollis Stor entertained a decidedly slim and very shoddy lot of people at the Hall, Friday and Saturday evenings, in what they were pleased to term a non-spiritual seance, doing the mysterious, usually monopolized by so-called mediums, and a number of sleight-of-hand tricks. This week, Monday and Tuesday, we are to be entertained at the Academy by Tony Pastor and his troupe. They will be welcomed by large houses, and as Tony always satisfies the most critical, his coming has been looked forward to with pleasure, since the announcement that he was to appear here. During this month, Salsbury's Troubadours, 14th and 15th; Daly's Arabian Night, 16th and 17th; Abbey and Hickey's Humpty Dumpty and Spanish Students, 18th; Daly's Royal Middy, with Mrs. R. R. Cornell (May Fielding), 23d and 24th; and Haverly's Matadors, 25th and 29th, all at the Academy, which will tend, in a great measure, to make life happy and break the monotony of the usually dull season. Nothing at Shelby's; the carpenters and painters are in full and peaceful possession.

### SYRACUSE.

Wieting Opera House: Tony Pastor's co. 2d, to a large house. In the gallery the last man entering the door was compelled to leave his cane on the outside, as there was no room for it. The co. is a very evenly balanced one, and the majority are good performers. Go West on an Emigrant Train is quite a clever affair. Bookings: Pirates of Penzance co. A, 11th; Daly's Arabian Night co. at the Grand on the 12th. Items: Manager Lehnen has returned from New York and reports a fine outlook for next season.—Baldwin Baby Opera co. returned here the week and have disbanded. Report says that the manager is \$2,700 in a hole. They will release Fatinitza and start out again next season.—Richard Doney, business agent for Daly's

Arabian Night co., is in town, working in above interest.

### ROCHESTER.

Grand Opera House: "Standing room only," was what greeted the tardy ones on June 3, when Tony Pastor and troupe appeared to a packed house, hundreds were unable to gain admittance. This is always the case when "Tony" is to appear. He has yet to bring a poor organization into the city. His troupe is an excellent one, and the entertainment presented was A1 in every respect, each and every performer being a "star" in their respective specialties, and we can only speak of them in the highest terms. The only regret is that they did not remain with us a while longer. We trust that Tony will call this way again before he closes his season. We will guarantee him no vacant seats. His week will be closed this week.

Item: Corinthian Academy closed.

Grissold Opera House: House remained closed during past week. 9th, 10th, Augustin Daly's own co. present Arabian Night.

Rand's Opera House: D'Oyly Carte's opera troupe presented The Pirates of Penzance June 1 and 2 to good houses. The co. is one without success. 8th and 9th, Harrigan and Hart's comb. appear in Mulligan Guards' Surprise.

Music Hall: This house is to have a stage and scenery suitable for dramatic and operatic purposes.

### OSWEGO.

G. C. Boniface has cancelled. This finishes the regular season. It has been remarkably successful, as only four or five cos. that were really first-class have met with poor business. Next season the Academy of Music will be under the able management of Phil. Lehnen of the Grand and Wieting Opera Houses, Syracuse, which insures not only first-class attractions, but a prosperous business for all.

### UTICA.

Opera House: Tony Pastor and his excellent co. of variety stars held the boards 1st, playing to a rousing big house. Just the right kind of an entertainment for this warm weather. Tony may be sure of a hearty welcome when he comes again. 10th, D'Oyly Carte's London Opera co. in Pirates of Penzance; 11th, Augustin Daly's own co. in Arabian Night.

### BATAVIA.

Opera House: McGibeny Family 15th and 16th. Emil Seifert concert, 3d, proved to be a very interesting musical event. Prof. Seifert executed several fine numbers upon the violin. Mrs. Wells B. Tanner acquitted herself finely. This lady's voice has improved very much since her last appearance here.

### MORRISVILLE.

Forepaugh's Circus proved a third-rate show, but drew immense houses. The musical McGibeny Family are expected about July 1.

### JAMESTOWN.

Decoration Day, Allen's Great Eastern Circus, starting from this place, showed to big business. Nothing booked ahead.

### OHIO.

#### CLEVELAND.

Opera House: Closed first three nights of last week. The Chimes of Normandy by local talent, was produced 3d, 4th, and 5th, and attracted fair houses. The cast embraced Mrs. S. G. Ford, Mary Suggett, Julia Miller, Lizzie Weber, J. B. Lang, and Geo. D. Dockett, all well known amateurs, who, assisted by an excellent chorus of about forty voices, and an enlarged orchestra, presented the opera in a very satisfactory manner, and really merited the applause and encores with which they were frequently favored. The Germanine of Mary Suggett was a most charming interpretation, and a surprise even to those who had expected much of her. Of modest demeanor, with a beautiful and expressive face, and a voice of rare strength, purity and evenness, she is well fitted to adorn the operatic stage and could prove a worthy addition to Cleveland's list of favored prima-donnas. Tony Pastor came 11th and 12th.

Academy: Closed last week. Frank Finney's benefit 11th, when Leah the Forsaken will be given, with Mrs. Judge Paine (of this city) and Harold Forsberg in the leading parts.

Comique: New this week: Alice Ryan, Minnie Wesner and Lillie Graham. Bingham the Ventriloquist is also announced, and for an afterpiece The Rival Tradesmen will be given.

Items: Manager Hanna went to New York last week.—Amusements are terribly scarce here at present.—An organ concert at the People's Tabernacle 9th and 10th.

### SPRINGFIELD.

Black's: Hammel and Lewis' Pavilion co., composed of Belcher Brothers, R. M. Dresser, E. H. Dunbar, assisted by local talent, gave a concert 5th, to good business. The concert gave good satisfaction, and will be repeated. The H. and L. Pavilion co. are immense in all they undertake, and have drawn large crowds nightly since the opening, May 30. They will remain till July 1.

Items: Colonel Hunt was in town last week, on his way East, and gave A. M. Griffith a large order for scenery to be used by the Julia A. Hunt comb., of which he is business manager.—Pat Rooney's Star co. 7th, after which the long-needed repairs and improvements on Black's Opera House will commence. Mr. Black informed me that he proposed making it the finest opera house in Ohio.—Work is being rapidly pushed on Bookwalter's Grand.—Charlie Pierce says that in order to secure a MIRROR you must be on hand at 7 p. m. sharp Fridays.—Perkins, the celebrated Alligator Salve man, opens on No. 38 Main street, 2d. He has several large alligators and performing sea lions.—The MIRROR leads the sales of dramatic papers, as usual.

### LONDON.

Ireland as it is, produced 3d, under the direction of Giles Shine, late leading man of the Julia Hunt co., assisted by Helen Reimer and the Barrett Club, was a great success. Miss Reimer carried off the honors by her artistic acting of Judy O'Trot. Miss R. is making great progress in her profession, and has improved wonderfully since last seen here. Mr. Shine is a conscientious actor, and anything he does is done well. The support given by the Barrett Club was fair. The benefit tendered Mr. Shine and Miss Reimer Saturday night was well attended. Mr. Shine leaves for his home, Washington, D. C., Monday morning. Manager Park is getting up a Musical Festival on a small scale, to take place 21st to 25th inclusive. Over 100 people take part and several prominent artists from the College of Music, Cincinnati, will appear.

Comstock's: Pat Rooney and comb. 8th. Employees of the house have a benefit 22d, when a rattling minstrel show will be presented by home and foreign talent. I might add, as an item of news, that a prominent

newsdealer has cut his order for Dramatic News from 35 to 10 copies, and even this will soon be reduced.

### AKRON.

Nothing this week. Last night (Friday) the Cushman Club, an amateur home club, presented Fred. Marsden's revised Clouds. Annie Barclay of Cincinnati, late of Geo. C. Boniface's (Queen's Evidence) co., played the part of Stella Gordon. She was greeted with a very warm reception, being recalled twice.

### Pennsylvania.

#### PHILADELPHIA.

Walnut: The famous San Francisco Minstrels opened an engagement of one week before a large audience on Monday. They offer an attractive and amusing bill, and conclude the performance with Beadle's Pirates for Ten Cents, which created roars of laughter. Owing to their renowned and established name and fame they are certain to draw paying houses throughout the week. June 14, C. L. Graves' comb.

Arch: Mrs. John Drew, who has for several years leased and managed this theatre, was the recipient of a grand testimonial benefit on Monday, June 7. The performance included the closet scene from Hamlet, with William D. Gemmill as Hamlet and Mrs. J. J. Prior as the Queen. Messrs. James Hardie and Gus Phillips gave recitations, and Messrs. Richmond and Von Boyle appeared in the farce of Epitaphs. The great event of the evening was the performance of the great comedy The Jealous Wife, in which F. F. Mackey appeared as Major Oakley and Mrs. John Drew as Mrs. Oakley. This is one of her best impersonations, and her appearance on the stage was greeted with an outburst of applause, and was repeated throughout the piece. The house was crowded. With this performance the theatre closes for the season.

Park: Closed.

Wood: On Monday, Uncle Tom's Cabin was revived with Miss Louise Sylvester as Topsy. At the matinee the Martinietti and Gabrielle pantomime troupe appear in Jocko, the Brazilian Ape, preceded by the farce of A Man without a Head.

Mannechor: Garden: On Monday, the tenth season of the Summer Nights' Concerts was commenced with Signor Francis D'Auria as director. A large assemblage was present, and the programme comprised some very fine selections.

New National: Prof. Pharyn, the magician and ventriloquist, commenced one week's engagement to a fair audience on Monday.

Miller's: No new arrivals.

Alhambra: Sharpley and West, Sheridan and Keilly, Gus Brooks Clarke, John W. Ransome, Charles McCarthy, Frank Hassel, Kitty Smith and Carrie Boshell.

Items: Atkins La reuce, W. H. Bailey, Sam Hemple and Lizzie Creese, all old favorites of the Walnut, will soon open a summer season at the National.—Charles A. Mendum, business manager of the Arch, was presented with a handsome gold watch and chain by his friends on the occasion of Mrs. John Drew's benefit, June 7. Mrs. Drew made the presentation speech.

### PITTSBURG.

Opera House: 5th, matinee and night, J. N. Gotthold, supported by Maggie Muhlan bring, J. C. Kober, and a co. composed mostly of amateurs, gave The Ticket of Leave Man to fair houses. This week, George Holland and co. in Our Gentleman Friends. 15th, Kial and Draper's Uncle Tommors.

Items: The Ferree and White comb. disbanded at Danville, Pa., week ending, 29th. Miss Muhlanbring, the leading lady, returned to her home in this city.—Tom Sayers, variety performer, and son of the famous English prize fighter, will make this city his future home. He will engage in the hotel business.—Welch and Sands' Circus is meeting with good success in our surrounding towns.—The proprietors of Trumble's Varieties want a good tenant for next season.—Free variety houses are again looming up.—W. W. Fullwood left for New York during the past week, to make arrangements for attractions at Library Hall next season.—Patrick Rooney and comb. will be at the Academy week beginning 14th.—W. C. Comp's avant courier is in the city, ostensibly to pave the way for the coming of the show.—J. N. Gotthold is arranging a performance to take place at Sewickly, a suburb of this city.

### DANVILLE.

Opera House: Saturday, 12th, we have G. C. Boniface in Soldier's Trust. My reason for not mentioning this co. last week was that Manager Angle was under the impression they would cancel, but the arrival of their posters, etc., proves otherwise. Welch and Rice are extensively billing the town for their San Francisco circus, which shows here the 21st. Nothing booked.

### ERIE.

Park Opera House: Nothing past week. Booked: Tony Pastor's Star comb. 10th. Albey and Hickey's Humpty-Dumpty troupe and Spanish Students 17th.

### READING.

Both houses have closed, and the managers report a very good season.

### Rhode Island.

#### PROVIDENCE.

Opera House: Daly's fine co. returned 31st ult., and remained three nights, giving in an admirable manner that most amusing play, An Arabian Night. There were some few changes in the cast, but none to its detriment. 3d, 4th, 5th, Salsbury's Troubadours. This bright constellation of five stars attracted large audiences. The Brook, as performed by the Troubadours, is a most delightful entertainment. 7th, for one night, a grand concert by Mme. Selika, assisted by D. W. Reeves' Orchestra and other talent. 10th, 11th, 12th, All the Rage party return. 14th, 15th, Royal Middy. 16th, 17th, Harrigan and Hart.

Theatre Comique: This week Ninon Duclos' Folly troupe will appear in a new operetta entitled Girlhood Days; or, Little Sins and Pretty Sinners. In the olio Mollie Wilson, Minnie Farrell, Annie Livingston, Charles Redmond and George Blake, Burt Hardy and others will take part.

Sans Souci Garden: Opened its gates to the public 31st. Fully fifteen hundred people visited the place on that night, and enjoyed the beauties of the gardens and the singing of the excellent co. Manager White has secured. The Contrabandista as an opera will not be very popular, and although it is well sung and acted, is not destined to have the long run of The Bells of Normandy of last season. Fatinitza is in active rehearsal and will soon be produced.

Park Garden: Will open evening of 17th. The improvements made and attractions added are too many and various to be mentioned here; but as Managers Reeves and Shirley so elegantly catered to the delight of the people last year, this year they have

surpassed all former efforts, and the entertainments will be in magnificent style. The Ambassador's Daughter is the title of the new opera. Every note of the music is written by Mr. Reeves; libretto by T. J. Fairpoint. The scene is laid in China, and the scenery extends the entire length of the lake, from Boat House, a distance of 400 feet to the Grove. It represents the Celestial City, with its gates, towers, pagodas, etc.; Chinese junks are on the lake, and everything intensely realistic. The co. is composed of the following: Mme. Baretta Morgan, Ada Coombs, Charles Drew, Stanley Felch, Louis Clarnier, Walter Cushing, W. S. Daboll and a chorus of forty voices.

### NEWPORT.

Bull's Opera House: Haverly's Genuine Colored Minstrels 3d, but did not receive the pecuniary aid which their performance merited. A fine programme was presented, and the various performers were repeatedly and enthusiastically applauded. A more pleasing entertainment is seldom witnessed at this house. 5th, Augustin Daly's Arabian Night co. to the smallest audience of the season.

Items: The London Circus appeared 31st, and the tents were packed both afternoon and evening. The show was but fair.—Booked: Rice's Evangeline 19th.

### Tennessee.

#### NASHVILLE.

Nothing this week and nothing booked except a performance to be given on the 10th for the benefit of the attaches of the Masonic Theatre, by amateurs. The employees of this theatre have been very kind in tendering their assistance to every charitable performance given this season, and it is the duty of the theatre-going public to give them a rousing house.

Items: The sale of THE MIRROR is rapidly increasing in this city. The American speaks of it as "the leading dramatic paper."

### Vermont.

#### BURLINGTON.

Howard Opera House: 31st New Orleans Minstrels, to fair business. One of the most satisfactory shows of its kind which has been here. Booked: Hyer Sisters June 8.

### Wisconsin.

#### MADISON.

Opera House: The Mendelssohn Quintet Club came 3d, to a large and fashionable audience. The entertainment was of a surprise order, and gave the critical audience here twice within a month, failed to appear. The box sheet at Belden's for Barrett's appearance 5th indicates a full house.

Items: Combinations visiting us would add considerable to their treasury by reducing prices. Our people are getting tired of the dollar racket for just passable entertainments.—Thirty-three combinations have visited us the past season, and every first-class troupe, with one or two exceptions, have done a good business.—Ann Eliza Young, the "Nineteenth," was with us last week attending the Woman's Congress.—The State Turn-Fest will be held at Oshkosh in August next.—Jack Reiner, our popular bill-poster, has added new boards to his already large number, and is prepared to do justice to all. Jack is well known throughout the country as a genial, obliging gentleman.—The sale of THE MIRROR is on the increase.—Thomas Ryan of the Mendelssohn co. deserves the thanks of the reporters for the courteous manner in which he receives them.—B. S. Craine of the C. L. Davis co. has just arrived and booked for the 9th.—And as we close our correspondence in comes W. B. Gillman, the gentlemanly agent of Emily Gavin, and tells us she will be with us on the 10th.

### BELOIT.

Goodwin's Opera House: The Sullivan Comedy co. 28th and 29th, to poor business; poor show. Kial and Draper's Uncle Tom co. billed for 3d.

Items: Barnum's advertising car was in the city 1st. He shows here 16th.—The Great Inter-Ocean circus comes early in July.

### MILWAUKEE.

Academy of Music: Haverly's Juvenile Pinafore co. played three nights and matinee, beginning May 31, to average good business. The children were well drilled and received hearty applause for their remarkably good acting and singing. Route through Michigan.

### District of Columbia.

#### WASHINGTON.

Opera House: Joseph Sessford, the genial treasurer, had full house at his benefit 31st. Pinafore was the attraction. Eva Mills as Josephine, John O. Pugh as Ralph, and E. B. Hay as the Admiral were the only ones who had had much experience on the stage.

Theatre Comique: Last week, first appearance of Foxapack and Moore, Chris Gaffney, John B. Wills and May Adams, Charles O. Adair, the Mortons, Eddie Brennan, Daisy Kernell, Lizzie Aldine, and the Lady Minstrels. Jake Budd in No Cure No Pay, and the sketch Kenos.

Items: The Doctor of Alcantara was given two evenings last week at Odd Fellows' Hall by amateurs.—Led Astray for the benefit of William H. Thorne at National, 4th and 5th, Mr. Thorne appearing as Rudolf Chandoce, and Marguerite Saxton, of the Shakespeare Round Table Club, as Armande. The rest of the cast made up from our Amateurs.—Dollie Woolwine left last Saturday to fill her engagement at the Soldiers' Home, Dayton, O. She has many friends here and will be greatly missed.—That talented young actor, Robert L. Downing, of Ford's co., is at home once more.

### Canada.

#### MONTREAL.

Academy of Music: The past week has been in nowise an eventful one, opera being again on the boards, and the result being another financial failure. The piece produced was The Queen's Shilling, written and composed by a local musician of some note. The co., also a local one, was assisted by Laura Schirmer of Boston and C. Fritsch of New York. The former has a very nice voice indeed—not over strong, it is true, but exceedingly true and well cultured, and she also evinced considerable dramatic talent, which, combined with a charmingly pretty presence, made her an immediate favorite. Mr. Fritsch is too well known to need commendation from this point, so suffice it to say he carried out the line reputation he already has. The opera itself is good for a first production, and doubtless with more knowledge of the things necessary to stage business. Dr. MacLagan may at some future time give us something better. This ends the season for the Academy, and it will not be opened until some time in September; but we are told that the attractions then will

be many and good, and there is no reason to doubt it.

Items: Theatre Royal closed.—Wilhelmj and his co. make a one night stand here at Mechanics' Hall.—The Summer season at the Royal opens next Monday, Grif being the initial production. Some members of the stock co. are already in town.

### HAMILTON.

Mechanics' Hall: May 31, Wilhelmj Concert co. gave entire satisfaction to a large and fashionable audience. 1st and 2d, Baldwin's Baby Opera co. in Pinafore, to fair houses. Nothing booked ahead.

Item: 5th, Forepaugh's Circus, to standing-room only.

### TORONTO.

Horticultural Gardens: The attendance Wednesday night and Thursday afternoon at the Wilhelmj concert was small.

Grand Opera House: Closed until 4th, when Tony Pastor and co. held forth.

Item: Forepaugh's Circus 14th and 15th.

## The Chestnut Changes Hands.

The Chestnut Street Theatre, Philadelphia, has experienced another change of management, and was on Monday last leased to Mr. Charles S. Morley, of the firm of Castor & Co., merchant tailors, at Eighth and Chestnut streets. Mr. Morley has had his eye upon the theatre for some time past, and when it became evident that Gemmill & Bunn would not continue the management determined to secure it himself. The new lessee is a gentleman well known in commercial circles, but has never had any connection with the theatrical business in any way. He was found last evening at his place of business, and when asked regarding the future career of the Chestnut said: "I propose to make the Chestnut the leading star and combination theatre of this city. The former plan of having a stock company will not be pursued, and engagements will only be made with first-class stars, opera companies and other attractions. I consider the location the best in the city, and I understand the theatre is fully equipped with scenery, etc., making it a very valuable property. In fact, I see no reason why the theatre, if managed in a business-like way, should not be successful."

"Will you make any changes at the theatre?" was asked.

"I have hardly had time to think of anything in regard to it yet. Mr. William H. Daly, the efficient stage manager, will be retained and will accompany me to New York to make the necessary arrangements for the ensuing season. The contracts made for next season will be ratified and a great number of other attractions will be engaged."

"For how long a period have you leased the theatre, Mr. Morley?"

"For one year, with the privilege of extending the lease as desired. I shall withdraw from my business here and, in the future, will devote my whole attention to the theatre. No effort on my part will be left undone to make it a first-class place of amusement."

Mr. Morley declined to state the amount of rent, but it is known that Mr. Cochran asked \$18,000 per annum for the theatre and had positively refused to take less. Judged by the rent of the other theatres this is not high.

Mr. Cochran, the owner of the theatre, said that, although the lease had not yet been signed, it was settled that Mr. Morley was to have the theatre from the 1st of September next. In the meantime the house will be open to engagements to traveling companies. "Although the lease will be made to Mr. Morley," said Mr. Cochran, "the details of the management will be in the hands of Henry M. Kister, who was treasurer under Mr. Gemmill's management, and Mr. Daly, who I understand is one of the best theatrical men in the country. It will be run as a star theatre, and Mr. Daly has already made engagements for twelve weeks of the coming season. I feel perfectly sanguine of the success of the new management." Mr. Cochran expressed a very high regard for Mr. Gemmill and regretted his failure to make the stock theatre, for which he had made a gallant struggle, as successful financially as it was artistically.

DEJAZET.—Dejazet was always a Bonapartist at heart, and cordially hated the election of Prince Louis Napoleon as President of the Republic. Popular sovereignty was by no means to her taste, and on this subject, as on every other, she expressed her opinions pretty freely. One evening, in the foyer of the Varietes, an author was inveighing against the Belgian publishers for reprinting French books without indemnifying the writers. "Laissez-les faire," she coolly retorted; "au moins, nos voisins ont de l'esprit quelconque. Ils se sont bien gardes de contrefaire la Republique!" During the imprisonment of the Prince at Ham, she went thither, but all access to the captive being strictly refused she was unable to penetrate into the citadel. Determined, however, not to depart without leaving some token of her visit, she commissioned the future Emperor's confidential servant to deliver into his hands a medallion which she was in the habit of wearing, with her best wishes for his speedy deliverance. Shortly after his escape she arrived in London, and one of the first to welcome her in the green-room of the St. James' Theatre was the Prince himself, who, pointing to the medallion attached to his watch-chain, assured her that he regarded it as a "porte-bonheur," he added, "qui ne me quittera jamais."

Stephen Massett was a passenger by the Conway Castle, from Cape Town. He has returned to England after a successful tour through South Africa, where he has been giving his readings and recitals.

## The Property Man.

They met; and when the fair one gazed Upon his whiskers fine. She felt that she had found at last The paragon divine.

They courted through the summer months, And married in the Fall. She gave her heart and hand, and he Gave beard, moustache, and all.

One night they passed in pleasant dreams, A happy wedded pair; But ah! alas! the next morn's light Brought sorrow and despair.

The count arose and washed his face, But fear o'erwhelmed his soul— The glue had started, and he left His whiskers in the bowl.

The wife looked up; she saw his face, Smooth as a new-mown lawn— Save here and there a single hair, His whiskers were all gone.

She swooned, and fell upon the floor— Her reason overthrown. The count secured her jewelry, And left for parts unknown.



# THE NEW YORK MIRROR

FOUNDED IN 1852 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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G. W. HAMERSLEY, Publisher.

NEW YORK, JUNE 12, 1880.

## Union Square Theatre.

Proprietor and Manager... A. M. PALMER.  
LAST WEEK  
LAST WEEK  
Von Suppe's sparkling opera,  
BOCCACCIO.  
BOCCACCIO.  
BOCCACCIO.  
BOCCACCIO.  
BOCCACCIO.

rendered in English dress by  
MAHN'S COMIC OPERA COMPANY,  
MAHN'S COMIC OPERA COMPANY,  
MAHN'S COMIC OPERA COMPANY,  
Last Matinee of  
BOCCACCIO.

SATURDAY, JUNE 12, at 1:45,  
with the following distribution of characters:  
GIOVANNI BOCCACCIO, A Poet.

Flametto, in love with him... Alice Hosmer  
Pietro, Prince of Palermo... W. A. Morgan  
Scalzo, a Barber... Vincent Hogan  
Beatrice, his daughter... Hattie Richardson  
Lambertuccio, a Grocer... A. H. Bell  
Peronella, his maiden sister... Fannie Prestige  
Lottierighi, a Cooper... Fred Dixon  
Isabella, his wife... Marie Somerville  
The Unknown... W. A. Hudson  
Leonetto, Friend to Boccaccio... Bertha Foy  
Tofano... Clara Douglas  
Chichibio... Mary Winner  
Guido... Anna Callaway  
Rinieri... Bessie Jackson  
Cisti... Henrietta May  
Federico... May Clark  
Giotto... Mills Hall  
Major Domo to the Duke... Miss Vance  
Donna Sancesole... Miss Williams  
Eliza... her... Grace Clark  
Doretta... her... Miss Vincent  
Elena... her... Miss Prestige  
Angella... Children... Miss Conroy  
Book Peddler... Mr. H. Dixon  
Alberto... Mr. H. Dewey  
Geribino... Mr. Bernard  
Gindotto... Mr. Barnes  
Riccardo... Mr. Herwig  
Feodora... Mr. Swicardi  
Nostogio... W. A. Hudson  
Fresco, Lottierighi's Apprentice... H. Dale  
Checco, Chief of Beggars... F. Condit  
Giacometto... Mr. Stein  
Tita Nana... Beggars... J. Fischer  
Anelmo... J. Fischer  
Filippa... May Booth  
Oretta... Miss Berlinger  
Violanta... Miss Bues  
People, Monks, Nuns, Soldiers, Children, &c.  
Act I—Church of Santa Maria Novella and  
Square in Florence, Gola Day. Act 2—View  
of Florence from the Casina Valley—House of  
Lambertuccio and Lottierighi. Act 3—Garden  
and Palace of the Duke of Tuscany.  
The Costumes for the opera were designed  
from the well-known painting of "Dante in  
Exile" and other historical works. The augmented  
Orchestra has been expressly selected  
by Mr. H. Tinsington, Musical Director of the  
theatre.

## Union Square Theatre.

A. M. PALMER... Proprietor and Manager,  
COMMENCING  
MONDAY EVENING JUNE 14.

FREDERICK PAULDING.  
FREDERICK PAULDING.  
FREDERICK PAULDING.  
FREDERICK PAULDING.  
FREDERICK PAULDING.  
FREDERICK PAULDING.  
FREDERICK PAULDING.  
FREDERICK PAULDING.

In the new romantic play by Frank Rogers,  
entitled the

LOVE OF HIS LIFE.  
LOVE OF HIS LIFE.  
LOVE OF HIS LIFE.  
LOVE OF HIS LIFE.  
LOVE OF HIS LIFE.

## A SPECIALLY SELECTED CAST.

MISS Emily Rigg, Mr. Frank Mordant, Mr. B. T. Ringgold, Miss Louise Maudner, Mrs. Carrie Jamieson, Mr. Charles W. Bowser, Mr. George C. Jordan, Miss Carrie McHenry, Mr. L. Thompson, Mr. J. Matthews, Mr. Alf. Becks, Mr. W. S. Quigley, etc., etc.

Mr. William Seymour... Stage Manager.

ELABORATE SCENERY AND APPOINTMENTS.

By RICHARD MARSTON.  
EVERY EVENING AND SATURDAY MATINEE

## Madison Square Theatre.

24TH STREET, ADJOINING FIFTH AVE. HOTEL.  
STEELE MACKAYE... Manager  
DANIEL FROHMAN... Business Manager

FIFTH MONTH  
OF  
HAZEL KIRKE.

## SPECIAL VENTILATION FOR THE SUMMER

### Wallack's Theatre.

#### SUPPLEMENTARY SEASON.

Engagement of  
MR. F. S. CHANFRAU,  
MR. F. S. CHANFRAU,  
MR. F. S. CHANFRAU.

In the celebrated Drama,  
KIT THE ARKANSAS TRAVELLER.  
KIT THE ARKANSAS TRAVELLER.  
KIT THE ARKANSAS TRAVELLER.

PROLOGUE—THE MAN HUNTER!  
ACT I.—OLD FOLKS CONFRONTED!  
ACT II.—RESCUE BY KIT!  
ACT III.—A DAUGHTER'S RECOGNITION!  
ACT IV.—THE DUEL TO THE DEATH!

## Niblo's Garden Theatre.

J. H. HAVERLY... Proprietor and Manager.  
E. G. GILMORE... Associate Manager.  
CHAS. A. HASLAM... Business Manager.

MONDAY, JUNE 11TH.  
The charming Comedienne, Miss  
ANNIE WARD TIFFANY,  
in the  
CHILD-STYLER.  
ANNIE WARD TIFFANY,  
as  
JANE RUTHERFORD,  
FRANK MORDAUNT,  
or  
JOE SIMPSON,  
CHAS. S. ROGERS and MATTIE VICKERS,  
IN THEIR SPECIALTIES.

## Abbey's Park Theatre.

Lessee and Manager... Mr. HENRY E. ABBEY.

LAST NIGHTS AND LAST WEEK OF  
DENMAN THOMPSON  
as JOSHUA WHITCOMB.

Every Evening at 8; Saturday Matinee at 2.  
Box-office open daily from 8 A. M. to 10 P. M.

## Windsor Theatre.

Bowery, below Canal street.  
JOHN A. STEVENS... Lessee  
F. B. MURTHA... Manager

THE COOLEST THEATRE IN THE CITY.

ANOTHER GREAT NOVELTY.  
SPRAGUE'S ORIGINAL AND FAMOUS COLORED GEORGIA MINSTRELS.  
50 STAR PERFORMERS.  
6 GREAT END MEN.  
3 BONES. 3 TAMBOES.  
KERSANDS, BLAND, OTTIE, BURTON,  
WARWICK, STANBURY.

Making a beautiful, chaste and enjoyable  
entertainment.  
3 HOURS OF FUN AND HUMOR.

MATINEES WEDNESDAY AND SATURDAY.

## Haverly's 14th Street Theatre.

Corner 14th Street and Sixth Avenue.

J. H. HAVERLY... Proprietor and Manager.

EVERY EVENING,  
MISS ANGE SCHOTT,  
with  
THE JOLLY MARINERS,  
in the new  
MUSICAL BURLETTA  
entitled  
TRIFLES.

MONDAY, JUNE 14,  
W. C. MITCHELL'S  
PLEASURE PARTY  
in  
OUR GOBLINS.

## Volks Garden.

199 and 101 Bowery, opposite Spring St.  
THE LONDON MUSIC HALL OF AMERICA.  
OPEN ALL THE YEAR ROUND.  
MRS. PAUL FALK... Proprietress.  
WM. T. GUNDELBERG... Manager.  
S. S. SANFORD... Stage Manager.  
Strictly first-class VARIETY talent in all  
branches. None other accepted after first  
night. Business must be sent in a few days in  
advance. All aerial artists must have a net.

## The London.

235 and 237 Bowery, opposite Prince St.  
THEATRE OF THE YEAR ROUND.  
Artists wishing one or two weeks, please ad-  
dress as above. Artists of ability and reputa-  
tion will do well to apply at once for dates.  
THOMAS DONALDSON,  
Manager.

The New York Mirror has the  
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THE NEW YORK MIRROR is on sale every  
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this city, and in out-of-town places as soon  
thereafter as can be reached by mail and  
express.

## The Summer Season.

It is a good sign that our managers are no longer frightened at the warm weather and the sea-side opposition. Colonel Haverly set them a bright example by keeping open all Summer, last year, at his Fourteenth street house, without losing any money, and this year he again leads the van; for he will only close for a little repainting and regilding in July. Niblo's Garden used to be, and can easily be made again, a splendid Summer theatre. Nobody thought about closing because of the heat in the days when The Black Crook was the attraction. Humpty Dumpty ran straight through the warmest weather at the Olympic. The Summer seasons at Wallack's were once famous, under the management of Mr. Moss, although they always came late, as the regular season did not end until the Fourth of July. Is the weather any warmer now than it used to be in the good old times of our fathers and our grandfathers? Or are we made of weaker stuff and more in the melting mood? The sea-side resorts presumed too much upon their clear track last Summer. All of them have been caught napping this year. The public has been ready for them, but they were not ready for the public. With twenty thousand people clamoring around their restaurant doors in May, the hotel proprietors at Coney Island, Rockaway Beach and Long Branch have been talking about opening on the first of July. Since then the phenomenal weather has forced their hand, and many of them will be ready for customers by the middle of this month. Then the cold snap which is sure to follow every hot wave will take the gilt off of all their Summer profits; for of all places in bad weather, Long Branch, Coney Island and Rockaway are the most unpleasant and uncomfortable. Between not being open when the public wanted them and being open when the public do not want them, the seaside hotel-keepers have already lost a point, and given the managers a chance to re-establish their old supremacy. As good business can be done in a New York theatre in warm weather as in cold weather if the manager can only find the attraction. We are disposed to think that something spectacular or pantomimic will prove the winning card. It is absurd to suppose that our

public do not like show-pieces as well as the English, the French or the Germans, and yet New York is the only metropolis that has no spectacular theatre. The argument that we have no Summer audiences for the attractions in the city is based upon the fact that people will not go to see old plays, serious or funny, which they have seen a dozen times before or which they can see just as well, and much more comfortably, during the Autumn season. Give them something fresh and novel, and they will crowd to the box-office without consulting the thermometer.

The crowds who are reported as steaming away to Europe, or migrating to Newport, do not affect the theatre-going population of such a city as New York. They are the cream of society, perhaps; but the butter-milk remains, and is a better Summer beverage. This Summer New York will gain more people than it loses. It is to be the political battle-ground of the pending Presidential campaign, and strangers from all parts of the country will visit us during the Summer months. The trains from the West will bring us a larger number of recruits than the ocean steamers can carry away. Only pluck and enterprise on the part of our managers are needed to build up a profitable Summer business. Neither these crowds of strangers nor the vast population of resident New Yorkers will patronize the sea-side places more than once a week, on the average. Coney Island and Rockaway are pleasant places on a warm day; but when the evening comes what is there to do, or see, at these places? The bands do not play later than 9 o'clock; dining is over by 7 o'clock; as soon as the darkness comes there is nothing to be done but to get back to the city as fast as possible. Anybody who made a study of the Coney Island business last Summer will bear us out in the statement that Koster & Bial's concert-hall was filled up every night with the returned excursionists from the sea-side. It costs the average New Yorker from \$2.50 to \$5 to take the Coney Island or Rockaway trip, and eat a worse dinner than he would have had at home, while he can spend a pleasant evening at one of our best theatres for half the money and get his lager cooler and fresher on his way home, or between the acts. Once a week is often enough for the sea-side extravagance, and to say that he will not go to the theatre on either of the other six evenings is simply to say that there is nothing at any theatre which he cares about seeing. That is a matter to which our managers must attend.

The people are here; the experiences of the Madison Square are convincing them that it is possible to be more comfortable in a theatre than out of it during the hottest weather, and the selection of novel and popular attractions must do the rest.

## As Others See Us.

The Herald has long borne at the head of its columns the proud statement that "This paper has the largest circulation in the United States." The New York MIRROR has long been justified by the facts in putting at the head of its columns the equally proud and equally true announcement that it has "the largest dramatic circulation in America." The variation in the phrases is noticeable; for whereas the Herald does not circulate to any extent outside of the United States, THE MIRROR has a very large subscription in Canada and sends its budget of news and gossip to all the South American republics, to Brazil, to Mexico and to Havana. Wherever there is an actor, a manager or a theatre, there goes the NEW YORK MIRROR as the guide, philosopher and friend of the profession.

For some time we have been made aware through letters, subscriptions, applications from foreign newsmen and numerous quotations from our columns that the influence of THE MIRROR was extending to foreign countries, and that our paper was as thoroughly read in London, Paris, Vienna, Berlin and St. Petersburg as here on the Plaza or at the various great cities throughout this country. In an extract which we publish elsewhere the London Figaro refers to the "high position in the dramatic world" which THE MIRROR has taken, and similar compliments from our esteemed contemporaries, on both sides of the Atlantic, have been so frequent that it would be false modesty on our part, and imply a very low estimate of the judgment of our contemporaries, if we did not believe such praises deserved. At any rate, we have labored unremittently to merit them, and, next to the steady increase of our subscription list and the regular rise in the orders of the American News Company, they are the sweetest rewards for all our labors.

As the good flourishes, the evil is subdued; as virtue triumphs, vice is conquered; and it is no small part of our gratification to reflect that our prosperity is attended by a corresponding decline in the influence and circulation of the horrible organ of the gang of swindlers and liars who have so persistently disgraced the profession. It is not too much to say that no decent man or

woman will now be seen with a copy of the infamous sheet which Byrne the Blackguard edits. Inquire of any newsdealer throughout the country—and we urge every person who has any doubts upon the subject to make the inquiry at the nearest news-stall for himself—and the prompt reply is that the circulation of the slanderous and scandalous sheet owned by Josh Hart & Co. has dropped at least two-thirds of its readers. Outside of this country, in comparison with the high position of THE MIRROR, it ranks with the odious Life in Boston as unworthy of the perusal of a respectable journalist or professional. This, we are proud to say, is the work of THE MIRROR. We have scotched the snake that was poisoning the whole profession, and in our own good time and way we shall proceed to kill it utterly. Meanwhile, the public are saving us half the trouble by refusing to buy or read it. They find in THE MIRROR a better, purer, higher-class dramatic paper, at just one-half the price, and we shall endeavor in the future, as in the past and present, to be worthy of their confidence and of the "high position in the dramatic world" which we have happily attained.

Fox.—Our handsome frontispiece this week is a picture of Miss Annie Fox. This lady adopted the stage about four years ago, and by hard work and persistent efforts in the face of discouraging circumstances, has advanced herself to a position of credit and standing in the profession. Her very rapid advancement during the past season has been particularly gratifying to her friends. Early in the season she accepted the position of juvenile lady in the dramatic company at Wood's Museum, Philadelphia, but in a few weeks was advanced to leading lady. This she resigned to accept the position of leading juvenile lady with the well-known standard dramatic company of the Chestnut Street Theatre, in the same city, where she continued with marked success during the remainder of the season. Her best personations have been Naomi Tighe in School and Mathilde in Led Astray, in which parts she has been particularly successful. Miss Fox has several desirable offers for next season under consideration, but it is quite probable that she will make a starring tour, in a new play written expressly for her by a well-known journalist of Philadelphia.

## PERSONAL.

POND.—Mrs. Maj. Pond will pass the hot months at her cottage at Scituate.

CAMPBELL.—Bartley Campbell will probably Summer at some point on the Hudson accessible to New York.

GRAHAM.—Bob Graham, the comedian of the Colville party, has signed for next season with the Harrison Burlesque troupe.

SHEA.—Thomas F. Shea has been secured by Robson and Crane to attend to their advance business next season. Wise selection.

LOCKE.—E. A. denies the report that he is to star with Jennie Yennans next season. He will remain with the All the Rage party.

CALICE.—Myron Calice spends the Summer in the Berkshire Hills, Mass. Next season will be with the Fun on the Bristol party.

DAVENPORT.—The Spirit says of Fanny Davenport: "She is her father in petticoats, and will soon fill the place he occupied on the American stage."

GUNTER.—Ada Cavendish has bought the play by A. C. Gunter which has lain on the shelf of Wallack's for some time. She will bring it out next Fall.

GORDON.—The Gordian knot was cut and Archibald Carlyle summarily bounced from the staff of the Blackguard's sheet last week. Ta, ta, Trixy.

SAGE.—Mr. Bill F. Sage of Chicago is entitled to the championship of the crushed dramatists of the country. Herr Otto Peltzer has resigned the belt to Sage.

BECKETT.—Harry Beckett and family sailed last Thursday. Mr. Beckett carries with him a play by A. C. Gunter, which he thinks of producing in England.

HEALY.—Chicago Free Lance: "Frank Healy, the correspondent of the New York MIRROR, is one of the sharpest contributors to dramatic papers in this city."

MCVICKER.—Horace, business manager of his father's Chicago theatre, is a literary young man, and has written several plays, not to mention two or three novels.

CLARKE.—Kit is off fishing in the East, at some point where the names of the lakes are lengthy and unpronounceable. Therefore we have not space to chronicle his movements.

COWELL.—Sydney Cowell last Friday signed a contract for next season with Steele Mackaye. She has given up the idea of starring, for the present at least. Wise resolve.

BARRETT.—Lawrence Barrett's reception in St. Paul last week was the most enthusiastic he has ever met in his professional career. He closes season at Milwaukee Saturday night.

JERVIS.—Jumpy, the Chicago Bohemian, used to be a Methodist preacher. Jumpy's instant appreciation of the abilities of stars who inquire as to the price of his four-pound dramas is well-known.

HOWARD.—Pretty little Katie Howard, the wife of Manager Emmett of Chicago, has

appeared upon the stage [but seldom this season. Miss Howard is thought the world of by the patrons of her husband's theatre.

SULLIVAN.—Figaro announces the rumor that Arthur Sullivan is to be knighted, and adds that the rumor is very probably correct, as the gentleman is popular in Court circles. So when he comes again it will possibly be "S'rthur."

EDISON.—George Edison—as whole-souled a man as there is in the profession—is busy making time for a Golden Game. He says the stage needs new material, and that in the long run Shannon's piece will have as good a chance as the rest; should things go wrong, he has a roof over his head in Col. Sinn's Park Theatre.

CAVENDISH.—London [Referee: "Ada Cavendish has come back from America. I don't fancy she has made much money over there, but she has made flesh, and looks quite plump and rosy. She stays, and I hope plays, with us for a few weeks, and then back she goes to Yankeland."

BENNETT.—Cove Bennett will not play Captain Vereker in A Gentleman From Nevada next season. It was found at rehearsal that young Bennett was too much of a tragedian to play the part acceptably, and that if he never murdered anything else he would assuredly succeed in dispatching Jessop's play.

CRUVELLI.—Signor F. I. Cruvelli, primobasso cantante, who arrived last week by the Algeria, may be addressed at this office. He has an extensive repertoire, a partial list of which may be seen in our advertising columns. Signor Cruvelli is prepared to accept engagements in English or Italian opera, concerts, etc.

TRAFTON.—E. H. Trafton, formerly a Chicago journalist, and later on the staffs of the Star and World of this city, is now editor of the Wheeling (W. Va.) Sunday Leader. Trafton knows the "combination"—of the pen and scissors, and he'll make that paper a Leader if his abilities are allowed full play.

ENGLISH COMPLIMENTS.—London Figaro: "The New York MIRROR, a paper which has now taken a high position in the New York dramatic world, has recently had an interview with Miss Neilson;—and then they do us the compliment of republishing at length our interview with Adelaide Neilson which appeared recently in our columns."

BEECHER.—Henry Ward Beecher will make a lecture tour of six weeks shortly in the Northwest under the management of Major Pond. This gentleman has sole charge of Mr. Beecher's business. The orator is not going to Europe, and S. M. Hickey has no share in his management, or any interest in his affairs whatever, notwithstanding the announcement to the contrary in the D. N.

FOX.—Miss Annie Fox has just closed a season in Philadelphia that has been very successful. The press of Philadelphia, conservative as it is and slow to praise, has accepted Miss Fox as a favorite; and has without exception praised her efforts as a painstaking and capable actress. Endorsement could no further go, and Miss Fox is to be congratulated upon the results of her season in the Quaker City.

TALBOT.—Mr. Hugh Talbot who is under contract with Mapleson, will not join the troupe in October, having been given leave of absence until Dec. 31. Mr. Talbot is prepared to accept engagements, in this interval, in English or Italian opera, in Oratorio, or in Concert. The gentleman made a Continental reputation in Italian opera, with Nilsson, as Signor Talbo. He made his debut at Her Majesty's, London, season of 77-78, as a tenor (Nilsson the prima-donna). For terms, etc., address THE MIRROR.

NOBLES.—Milton estimates this season's profits at 35 per cent. above those of last. He had but seven losing weeks out of a total of forty. He played in twenty nine States, and, except in two places, filled dates exactly as they were booked in New York at the opening. The company returned intact, not a member re-igning or being discharged. Not a night was lost during the season, and no member of the company was prevented by accident or sickness from appearing. Largest net profit for a single week, \$1,842.70.

QUEEN.—It may not be news to everybody, but it is nevertheless the fact that the "Our Jim" humorous column in the Clipper is from the pen of Frank Queen, the proprietor. Mr. Queen has a handsome suburban residence in Philadelphia, where he resides most of the time. It is here that he prepares his MS., away from the annoying din of the Metropolis. The leading American humorist is advanced in years, and it is probable that but for the inspiration of poetry that is in him, the Nestor of punsters would not have been spared so long.

PATTI.—Carlotta Patti has addressed to several French newspapers a letter, of which the following is a translation: "I learn from private letters that the French papers have published certain facts which it is alleged took place during my artistic tour in the United States, under the unhappy (malheureuse) direction of Mr. Chizzola, and that these facts relate to my person and to that of my husband, M. de Munck. The great distance at which I now am from France does not permit me to give THE LIE to these infamies in the strongest and most formal manner. I shall be obliged if you will publish these lines, and accept my salutations."

(Signed) CARLOTTA PATTI.



## FROM PARIS DIRECT.

A CHAT WITH A LEADING DRAMATIST—BERNHARDT, BARTET, CROIZETTE, BARRETTA—PLAIN FACTS ABOUT PARISIAN THEATRES, ACTORS AND SCENERY.

A rather short, slightly stooping man sat alone the other evening in Carl Theiss' well-known resort in Fourteenth street, quaffing abstractedly at a huge glass of Pilsner beer. His actions were those of a nervous, impatient man, and his restless, roving eyes, deep set under a broad but overhanging forehead, were a further proof of the excitability of his temperament.

I was alone, also, and in much the same predicament, except that my glass was drained to the dregs (whatever they may be; I never remember having seen any—do you?), and I went over to the solitary gentleman's table and sat down. He was not at all inviting in his manner. Rather did he seem to consider my presence an intrusion; but I had an object in view, and overlooked the frigidity of my reception.

"I want to talk to you, Mr. Cazauran," I said to the silent man, when his black eyes happened to be riveted on something in my direction; "or, rather, I want you to talk to me about the flying trip to Paris you have just taken, and your impressions of affairs dramatic in the gay city as you found them."

A slight frown clouded Mr. Cazauran's brow, and he said:

"You know I shrink from notoriety in any form, and do not care to have my name in print even on a three-sheet poster."

"Yes, yes, I know all that, Mr. Cazauran; but won't you forget your objection just long enough to have a pleasant little chat with THE MIRROR?"

And so, after a great deal of argument, I finally persuaded the dramatist to grant me the boon I desired.

"Tell me first, please," I began, "what was the object that took you away so suddenly, and for such a short time?"

"Entirely upon business for Mr. Palmer, connected with the Society of Dramatic Authors. My mission with them was to see if they could not be induced to send their fresh manuscripts to such responsible managers in this country as might desire to produce their works, and pay for them on the same terms as the Paris theatres. This is the simple reason why I went over."

"Did you go about much to the theatres while you were away?" I interrogated.

"I went to every theatre in Paris. I saw for myself that of the new plays produced the past season, Daniel Rochat achieved the greatest monetary success; next in order, La Fils de Coralie, by a young author, at the Vaudeville, and third in order, The Strangers of Paris, at the Porte St. Martin. Outside of these the most profitable production was a spectacle, The Devil's Pills. The success of this could not have been owing to the scenery, which was paltry compared to the way we mount spectacles here; nor to the acting, which was execrable; but simply to a girl, who, through some ingenious invention, contrived by wires, was made to float through the air. She would light on the fingers of a premiere danseuse as easily as a sparrow upon a twig. It was truly a very pretty thing to see, and one likely to prove very attractive in the United States. But she and the gentleman who has charge of her stated to me that they were engaged for the next Vienna season."

"Did it strike you that the French actors are as superior to our own as they are said to be?" I inquired.

"It certainly did not," replied Mr. Cazauran emphatically. "Taking the rank and file of the French actors they are not as good as those of the American stage. The small people over there—that is, utility people—are more intelligent and better drilled than ours; but among the actors playing lines of business, I saw but three artists whom we cannot equal or surpass here."

"And whom may they be?" I questioned.

"First, M. Coquelin, the versatile character actor of the Theatre Francaise. He appeared to me to be—outside of all tragic requirements—the best actor and the most versatile that I had ever seen."

"That is but one. Now, who are the other two of your trinity?"

"They were two young ladies, who on the stage seemed to be about twenty-one or two. The one who impressed me most is she who is now accepted in Paris, not only as a good substitute, but as superior in womanly grace and in true artistic ability to Sara Bernhardt—Mlle. Bartet."

"What parts did you see her play?" I asked.

"I first saw her play Leah Henderson in Daniel Rochat," replied Mr. Cazauran.

"But Sara Bernhardt never played—"

"True," interrupted the dramatist, "but I subsequently saw Mlle. Bartet play Bernhardt's best role—the Queen in Ruy Blas. The theatre was crowded from pit to dome, and the author of the play himself was present, while nearly two-thirds of the orchestra chairs were occupied by the representative dramatists, poets, novelists, painters, and sculptors of Paris. Their verdict was instantaneous and unequivocal, as was that of the rest of the audience; and it is to Mlle. Bartet's performance of that role on that night, and on the criticisms that greeted it, that we owe the proposed visit of Sara Bernhardt to the United States."

"It was imagined here," I put in, "that Mlle. Croizette had stepped into the niche left vacant by the petulant resignation of Bernhardt from the Francaise."

"That was true of only one role," re-

sponded Mr. Cazauran, "that of the Adventuress in Emile Augier's play of that name. It was after Manager Perrin censured Mlle. Bernhardt for inefficiency in this part that she left the theatre."

"This was the true reason of her leaving?"

"This was the true reason. After Mlle. Bartet's triumph as the Queen in Ruy Blas, Manager Perrin determined to enforce the lesson by showing that an actress of a still lesser grade in his company could act any role of Mlle. Bernhardt's; to the greater satisfaction of its author and the patrons of the house."

"I suppose, sir," I suggested, "there was a widespread regret at Bernhardt's defection from the great company?"

"There was much less regret than anxiety. There was a fear that the popularity which the lady's real and affected eccentricities had acquired for her was a source of pecuniary profit, the loss of which the theatre would seriously feel. The performance of Bartet and Croizette, however, set all fears on that head at rest. On the second performance of Ruy Blas, with Mlle. Bartet as the Queen, all seats not in the hands of speculators were sold before two o'clock in the afternoon, and at four o'clock I was asked forty francs for an orchestra seat. The satisfaction was very general."

"The satisfaction at what?"

"At the departure of Mlle. Bernhardt."

"Why should the public be glad at losing a great artist?"

"In the first place, outside of her particular friend, the able critic, M. Sarcey, the critics and literary men of Paris never did consider Sara Bernhardt a great actress. Her chanting manner of delivery (for she half sings all she delivers), her indifference, relieved only by startling displays of emotion here and there, did not tally with French notions of artistic acting. Then again, her eccentricities and her willfulness made her unpopular with the authors, who could never tell how she would render a part entrusted to her. And then, too, whatever we may think of Parisian morality—or immorality—in general, there is no doubt that the Francaise is supported by the very best people of Paris; and the stories which, true or false, are believed in regard to Mlle. Bernhardt, made them glad to see, by her removal, a reproach lifted from the theatre of which they are so proud."

"To what, then, did you attribute her success in Paris—for that she was successful is undeniable."

"I can only answer that question by repeating what the critics and literary men of Paris themselves say. They assert that her eccentricities made her an object of curiosity even to the Parisians, for a time; that her—what inoffensive word can I find for it?—that her friendly intimacies with some members of the committee of Beaux Arts, with M. Sarcey; her exhibition in the salon, of busts, a la Vinnie Ream (which her enemies charge were made by somebody else), all these things combined awakened curiosity, and made her a drawing card. But now they point to the ease with which her place was more than supplied, without adding a single member to the company, as conclusive evidence that it was not any superiority as an actress that rendered her the passing theatrical card in a theatre whose strength must always be in the whole company, and not any individual member of it."

"What in your opinion are the chances of her creating a great success here?"

"I am no prophet. I think that as she stands to-day, she is, next to Adelina Patti, the best advertised woman in America. Of her capacity as an actress, when she does act here two-thirds of her audience will be wholly unable to judge, for she speaks in a language which only a few of them know, a larger quantity pretend to know, and the rest ignore entirely. There has been too much said and written about the woman to leave a possibility of doubt that a great curiosity exists to see her, and if she is not kept before the American public longer than is necessary to afford that curiosity gratification, she will pay. But if after that thirst is slaked, she is kept on the stage here in the belief that her talents as an actress will continue the furor, the management will be sadly disappointed."

"Will not those stories, which you say made the patrons of the Francaise glad to be rid of her, operate against her popularity in America?"

"Not at all, sir. It is the home-made article of that kind alone that our public shrinks from. It rather likes to see the foreign article. The American visitors to Mabelle, male and female, are precisely those who would avoid being seen at the Haymarket or Cremorne in New York."

"But who was this second lady whom you mentioned in connection with Mlle. Bartet, as being so exquisite an artist?" I asked.

"I referred," replied Mr. Cazauran, "to Mlle. Barretta, who fills at the Francaise a position not unlike that occupied by Miss Maud Harrison at the Union Square Theatre. As a comedienne in the true acceptance of the word, I have never seen her equal. Though but two-and-twenty, and fresh as an unplucked violet, she has all the skill, all the technique of an actress of fifty, and possesses a voice as freshly musical in speech as was that of Patti at her age in song."

"But surely you found M. Got a very great actor?" I put in.

"I saw M. Got in but one part—that of the Miser in Moliere's play of that name, and heretically as it may sound, I saw him do nothing that Mr. Gilbert of Wallack's or

Mr. Parselle of the Union Square could not do equally well."

"You spoke of The Strangers of Paris; was not the performance of M. Taillade superior to any melodramatic acting you have seen on our stage?"

"I found it very inferior to that of many of our melodramatic actors. His part in The Strangers is akin to that played by Mr. Stoddart in Rose Michel, and I am free to say that to my taste Stoddart's method, delivery, and business are far beyond the capacities of M. Taillade, whom I can only liken to my remembrance of Mr. Eddy."

"I presume that in the matter of scenery and mounting there can be no comparison?"

"Not the slightest, sir, I assure you. If Mr. Wallack or Mr. Palmer were to produce such dingy, dirty, ill-painted scenery as I saw at the Porte St. Martin, at the Odeon, or even at the Francaise, New York audiences would wonder if there wasn't something the matter with their brains! And a spectacle that I saw at the Chatelet was mounted in a way that would have fitted no theatre in New York, except the Old Bowery in the days of Mr. Freligh."

## THE USHER.

In Ushering  
Mend him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.

Archibald Gordon has left the D. N., and his "funny" articles will no longer grace its refined pages. It seems that Archibald received a small salary, in return for which he was expected to contribute ten columns of copy weekly. Archibald is naturally lazy in disposition, loves the cup that cheers and inebriates as well, and is the author of Trix. These things combined to make Archibald gradually diminish the quantity of copy he was expected to send in weekly, until it had shrunk to less than half the required amount. The consequence was that Hart and the Blackguard put their heads together, and concluded to bounce the delinquent, which they did sans ceremonie. Archibald actually had the mastodon cheek to try to secure a position on THE MIRROR.

Peacefully and painlessly John Brougham's life terminated Monday morning. Surrounded by true and devoted friends, the old actor's last hours were passed without suffering. It was a natural end to a long and busy career, and while the death of the man whose name is a theatrical byword here and in England, is much to be deplored, it must not be forgotten that he had arrived at three score and ten—beyond the limit of an ordinary existence. He had not spoken for three days before he died; paralysis seized upon his mouth, and he was conscious only to touch. The names of Annie Deland and Laura Phillips—the kind hearts who were unremitting in their attention and care of Brougham through everything—must not be forgotten, but should be held dear by everybody who felt a kindly interest in him that is dead. When you and I lie on our deathbeds many we fall into as tender and kindly hands as those that ministered to the last needs of John Brougham.

ST. FELIX SISTERS.—Mr. Harry Sanderson writes us a letter complaining of our Boston correspondent's severe criticism of the St. Felix Sisters (with Tony Pastor). So far as the writer of this paragraph is concerned, he thinks the St. Felix Sisters give a very neat performance. But at the same time, the editor of THE MIRROR has no right to interfere with the criticisms of a gentleman whose opinions are entitled to as much consideration as his own. And this is certainly the case with our Boston correspondent. If our correspondents in other cities deal gently with the little ladies, we shall not be sorry. If they do not, we can't help it.

John Brougham was buried yesterday at 11 in the morning from the Little Church Around The Corner, in Twenty-Ninth street. The body of the edifice was comfortably filled, the attendance consisting of many people outside the profession, actors and actresses being in the minority. The affair was in the hands of Theodore Moss and the Lotos Club, with which the late actor has for years been prominently identified. The stage-folk present were people who had enjoyed the friendship of him they mourned. The burial service of the Episcopal Church was read by Dr. Houghton and his assistants, no eulogy was spoken, and then, surrounded by the pall-bearers, Edwin Booth, William Winter and others, who had been on terms of intimate companionship with the genial comedian, the body was borne to the street, and thence to Greenwood, where it was laid by the side of the grave of the late Mrs. Brougham. Among those who were present were Edwin Booth, Joseph Jefferson, Sydney Cowell, A. M. Palmer, Lester Wallack, Marie Booth, Harry Watkins, T. F. Meagher, Mrs. Sol Smith, and a great number of the managers now in town.

—C. G. Stone is engaged to go with the My Partner company next season.

—The Agnes Wallace-Villa company open season August 16 at Danbury, Conn.

—The members of Power's Dr. Clyde company are most of them back in town. Business with them was fair.

—Frank Mayo plays an engagement in Liverpool in July. His Davy Crockett company has returned to town.

—Harry Sargent will manage Mrs. Scott-Siddons next season. Mrs. S. furnishes her services and the company only, and she will receive 50 per cent. of the gross, Sargent paying traveling, printing, and all local expenses.

## THE WEEK AT THE THEATRES.

"The Play's the Thing."—HAMLET.

That the tag end of the season has been reached a glance about this week at the current attractions conclusively shows. The bar-room drama revels on the high comedy boards of Wallack's, lurid melodrama in a halo of red fire blazes at Niblo's, The Sea Cadet at the Fifth Avenue and Angie Schott in a buvette at Haverly's complete the changes of programme at the few theatres that remain open in defiance of the thermometer and the saline inducements of Coney Island.

Angie Schott supplanted Herrmann and the Onofris last Thursday evening at Haverly's in a frolicsome, comical, musical conglomeration of fanciful nonsense called Trifles—a name singularly appropriate to that form of entertainment to which it belongs. The company are banded together under the suggestive title the Jolly Mariners, and their performance coincides with the adjective applied to their name. Trifles is not a piece of stage construction that is destined to last very long—its covering is too slight to withstand the ravages and havoc of a cold Winter's winds; but in these days of sunstrokes, mosquito-nets, ice-cream and soda, its gauzy lawn dress is refreshing and pleasant to look upon. The music is sparkling and pretty, and the fun just deep enough to amuse without fatiguing the perspiring auditor. The Jolly Mariners are booked but for the present week, and next Monday Gill's Goblins are to put in an appearance with their Pleasure Party.

"The masterwork of Richard Genée and Sydney Rosenfeld"—so the programme termed it—was presented at the Fifth Avenue Monday night to a large audience—so large in numbers and so demonstrative in applause that the suspicion that the tin-box at the door held a great majority of clipped tickets was at once suggested.

The Sea Cadet, or The Very Merry Mariner is, of course, no other than another version of Augustin Daly's Royal Middy. The orchestration of Sig. G. Operti is perhaps in many respects superior to that used for the Daly production, but the libretto, while it follows the outline of the other, is decidedly inferior to it. A vast amount of cheap humor is introduced, and the work lacks both finish and refinement. Blanche Chapman sang or attempted to sing Fanchette, and succeeded but fairly. Her action is coarse, and there is, aside from a defective voice that seldom asserted itself audibly above the orchestra, a total want of that verve, chic, dask or whatever you like to call it, which made the character so delightful and irresistible in the hands of Catherine Lewis, the original in this country.

Henrietta Sennach sang the Queen, and a note on the programme informed the audience that she was suffering from the effects of a sprained ankle, but the people didn't see any excuse in this deplorable accident, for her singing throughout so abominably sharp. Eugene Clarke was in feeble voice, and he seemed quite out of joint with his surroundings. His Don Lamberto was a frigid, unnatural performance that did him little credit as a singer and still less as an actor. Mr. Archer played Don Januairo earnestly and seemed to please the people best. He should curb a habit he has fallen into of distorting his face continually while he sings. Arthur Van Houten as Mungo created considerable laughter, but Matthew Holmes as the near-sighted Don Domingos was out of his element. Pretty Emily Lascelles appeared like a moss rose in a bouquet of kitchen garden flowers in the chorus of Middies. The dresses were pretty and fresh.

The Sea Cadet is announced until further notice, at popular prices.

The old melodrama of The Child-Stealer, which Lucille Western first brought into prominence in this country, and which afterward became one of the planks in the platform of fame which she built for herself, was produced at Niblo's Monday night, with Annie Ward Tiffany as the star attraction. The audience was large in the upper tiers, but there was a waste of vacant orchestra stalls below stairs and in the first balcony.

All hope of ever making The Child-Stealer again a favorite and popular play died with the great representative of the leading part. It is as crude and clumsy in construction as is the dramatic version of Oliver Twist; and its heavy, cumbersome action, its impossibility of situation, its hackneyed style of dialogue, and its incongruities combined, cannot fail to rouse the dormant scorn and derision of the most lethargic gallery boy. The acting of Miss Tiffany as Jane Rutherford alone succeeds in giving the tedious drama stage-room, and therefore she merits credit for what she accomplishes. If The Child-Stealer were to be taken in hand by a clever dramatist who knows the present requirements of the theatre, and put through a thorough and exhaustive modernizing and improving process, it might be made a decided acquisition to the theatrical compositions of the day, besides having a new vista of life opened up before it. As it stands, however, there hangs about it an unsavory suggestion of mold and decay.

Annie Ward Tiffany's representation of the central character, Jane Rutherford, is a well defined, strongly executed rendition, upon which much careful study has been brought to bear. Miss Tiffany is not only an intelligent actress, but one who understands the technique of her profession. She

has made rapid strides since she was last seen in this city, and may be written down as one of the most promising women on our stage. Miss Tiffany was ably seconded by Frank Mordaunt—always a good, if sometimes a rough actor—who played Jim Simpson admirably. Harry Duffield was miscast as Lieutenant Weston. For one reason he should have played Mr. Mordaunt's part—the villain: it would have been acted villainously, at all events. John Swinburn and Charles Webster appeared to more or less advantage—generally less; and Charles Rogers and Mattie Vickers introduced some variety sketch business in the scene at the Cremorne Gardens which appeared to tickle the boys up-stairs in the right spot, judging from the lavish recognition they extended to the twain's efforts to please. Amy Lee is already known to the patrons of Niblo's, but they are used to see her as a soubrette with dresses that hang below the knee. Her appearance therefore in a train and an emotional part was quite a surprise; but she acquitted herself more than satisfactorily in the new role. The rest of the company simply filled in. The Child-Stealer will probably finish the week, although there are rumors afloat that its further production is threatened with enjoinment by a claimant to the drama. Rehearsals are in progress with a view to bringing forward Elliott Barnes' Only a Farmer's Daughter, which was played at the old Globe sometime since by Laura Don.

At the Union Square, Boccaccio is in its last night. While the financial results of the engagement have not been great, Mahu's Opera company has created an excellent impression, and would doubtless make money were it to put in an appearance at a more favorable time of the year. Frederick Paulding leases the theatre for two weeks, commencing next Monday, when he will produce for the first time the drama by Frank Rogers entitled The Love of His Life. Mr. Paulding has gathered together a fine company to be employed in the cast, and rehearsals are vigorously proceeding, giving promise of excellent results next week.

At Wallack's last Saturday night F. S. Chanfrau appeared in his renowned impersonation of Kit, before a good house. The company supporting the star is an excellent one, and capable of wrestling with the requirements of the piece. It has been so often reviewed and commented upon in these columns, that extended notice is unnecessary. Enough to say that the production was in every way a satisfactory one.

Some important changes have been made in the cast of Hazel Kirke, at the Madison Square Theatre. Mr. Mackaye plays Dominick Murray's part, and Mr. Plympton has been replaced, with decided improvement, by Gus Levick. The part of Dolly Dutton is acted by Georgia Cayvan of Boston—a late addition to the company. Miss Cayvan's debut was at once successful. She plays the part charmingly, and will prove a valuable member of the company. The play (with the improved cooling appliances) will keep the theatre open all Summer. The auditorium is cool and comfortable on the hottest nights.—Pinafore is being well sung and acted at the Aquarium.

There will be but few more opportunities to see Josh Whitcomb at the Park, as the good old man's stay is limited.—The Georgia Minstrels are at the Windsor.

## PROFESSIONAL DOINGS.

—Barney Macauley will have a new play next season.

—Bandmann is doing the "back country" of the slope.

—Manager Pope of St. Louis is here booking dates for his house.

—Manager Fred Zimmerman of Philadelphia is in town; also, Theodore Morris of Ohio.

—Neilson gets 70 per cent of the gross in San Francisco. It necessitates a raise in prices.

—Marion Earl has had several flattering offers for next season, but has closed nothing definite yet.

—The Agnes Herndon combination arrived in town last Thursday. Their season lasted twenty-six weeks.

—Sothern, Barrett, and many bright stars are booked at English's elegant new opera house in Indianapolis.

—The Cincinnati Enquirer calls Wagner's Die Gotterdammerung music with the belly-ache—a sort of musical colic verging on cholera morbus. Probably the critic had so soured on the name that he couldn't stomach the music.

—E. M. Gardner is in town, and is filling time for Frank Mayo, who will have two plays on the road next season—Davy Crockett and a new piece the name of which is withheld for the present. Manager Gardner may be addressed at 12 Union Square.

—S. F. News-Letter: "We have lately heard a play read, which is stronger than Diplomacy or Forget-Me-Not, and which, if properly produced, will make a stir greater than that caused by either. The author's name we did not learn, but he has no reason to shrink acknowledging his work, for it is good."

—Charles A. Wing received a letter on Monday from John Rogers, manager for Baker and Farron, in which he says that, notwithstanding the great success B. and F. have had in London, owing to a change in the management of the Duke's Theatre they have accepted engagements in the Provinces at very large terms. They open in Dublin June 14, for twelve nights; thence to Manchester, Leeds, Hull, Bradford, Edinburgh, Glasgow, Belfast, and then homeward. They will arrive in season to commence their American tour Dec. 5. There is room for them here, and they will be warmly welcomed by their old friends.



## JOHN BROUGHAM.

## DEATH OF THE EMINENT ACTOR AND AUTHOR—HIS LAST HOURS—HIS LIFE'S WORK—A RECORD OF FORTUNE AND MISFORTUNE.

In a humble dwelling in East Ninth street, at noon on Monday, John Brougham sank quietly to rest, in the presence of a few friends. His health had been failing for over a year owing to chronic gout and Bright's disease. He went out for the last time on April 29, and on May 3 his troubles assumed so serious a form that he became confined to his bed. Although his sufferings at times were great, he was almost uniformly cheerful in the presence of the many friends who visited him. For twenty-four hours previous to his death he was unable to speak, though apparently recognizing those about his bedside. His death occurred without a struggle and as if he were sinking into a deep sleep. During his illness, Mr. Brougham's comfort was secured by the kindness and personal attention of Lester Wallack, John McCullough, Theodore Moss and others.

For a long time Mr. Brougham had known sickness and sorrow. He had outlived his once brilliant popularity with the public; he was, without being aware of it, losing his intellectual vigor; and the circumstances of his fortune were such as constantly preyed upon his mind. He still labored with his pen, and he still nourished plans for the future; but these labors were mostly frustrated by the weakness of age, and these plans were mostly of an impracticable character, and destined to disappointment. There seemed to be nothing left for him but trouble, and, therefore, the hearts to whom he was endeared should find their comfort in the thought that his toil-worn, sensitive, suffering spirit is now beyond the reach of earthly care and pain.

"Alive, we would have changed his lot—We would not change it now."

During the first twenty years of his life—which were passed in and around the city of Dublin, where he was born, May 9, 1810—Brougham was provided with ample opportunities of liberal education; and these he improved, acquiring knowledge, however, as he once said of himself, rather by absorption than application; and all his life he was a reader and a student; so that his labors were based on a solid foundation of good mental discipline. In other words, he was a scholar; and the operations of his genius, however impulsive and erratic they sometimes may have been, were usually guided and restrained by that knowledge of the intellectual field, and that sense of proportion and harmony, of fitness and of taste, which only scholarship can give. He began life as a student of surgery, and for eighteen months walked the Peter Street Hospital; but a sudden stroke of adversity deprived him of all prospect of the fortune to which he had been born, and threw him upon his own resources, and he thereupon went up to London, and by chance became an actor. This was the merest accident; for, when quite destitute of money, he had offered himself as a private in the East India Company's service, and had only been restrained from enlisting by the recruiting officer—a total stranger, but a kind old man—who gave him a guinea, and urged him to seek some other and fitter employment. A chance encounter with an old acquaintance, within a few hours after this incident occurred, led to his engagement at what was then the Tottenham Street Theatre, afterwards the Prince of Wales, in London; and there, in July, 1830, acting six characters in the old play of Tom and Jerry, he began that splendid professional career which death has closed, and which now is only a memory.

In 1831 he was a member of the company organized by Mme. Vestris for the London Olympic, and his name appears in the cast of Olympic Revels (Mars, Mr. Brougham) in the first full bill issued by that once famous manager. From the Olympic he made professional trips into the provinces, and played all sorts of parts. His first play was written at this time, and was a burlesque, prepared for William E. Burton, who was then acting in London, at the Pavilion Theatre. It was well received, and its success encouraged the young author to additional efforts. When Mme. Vestris removed from the Olympic to Covent Garden Brougham followed her thither, and there he remained as long as Vestris and Charles Mathews were at the head of the establishment; and it was while there that he co-labored with Dion Boucicault in writing the comedy of London Assurance.

In 1840 he became manager of the London Lyceum, which he conducted during several summer seasons, and he wrote for production at this time, *Life in the Clouds*, *Love's Livery*, *Enthusiasm*, *Tom Thumb*, the Second, and, in conjunction with Mark Lemon, *The Demon Gift*.

His American career began in 1842, when, as Tim Moore, in *The Irish Lion*, he came forward at the old Park Theatre, in this city. Those days, he said, were "the palmy days of light houses and heavy gas-bills." A starting tour of the country followed, and, incidentally, the comedian lost all his earnings, while endeavoring, aboard of a Mississippi River steamerboat, to learn our national game of "draw poker." A little later he was employed in Burton's company, in New York, and for Burton he wrote *Bunbury's Wedding*, *The Confidence Man*, *Don Cesar de Bassoon*, *Vanity Fair*, *The Irish Yankee*, *Benjamin Franklin*, *All's Fair in Love*, *The Irish Emigrant*, and a play on *Dombey and Son*. Still later he managed *Niblo's Garden*, producing there his fairly talented *Home*, and the play of *Ambrose German*, written for Mlle. Blazy. On December 23, 1850, he opened Brougham's Lyceum, in Broadway, near the southwest corner of Broome street, and while there he wrote *The World's Fair*, *Faustus*, *The Spirit of Air*, *Row at the Lyceum*, a dramatization of

David Copperfield, and a new version of *The Actress of Padua*—the latter for Charlotte Cushman. In theatrical management he was always unfortunate—partly because he always acted from principle and never from expediency, partly because he would not consider the caprices of public taste, and partly because he was gentle and yielding in nature.

From the Lyceum—which afterwards became Wallack's Theatre, and so remained till 1850—he went to the Bowers (July 7, 1856), where he revived *King John*, with superb scenery by Hilliard, and with a cast that included Edwin L. Davenport, Mrs. Davenport, William Wheatley, J. B. Howe, and Kate Reynolds; but this did not succeed; and he then wrote and produced a large number of Bowers dramas, among which were *The Pirates of the Mississippi*, *The Red Mask*—based on a current tale called *The Gun-Maker of Moscow*—*Orion*, *The Gold Bearer*, *Tom and Jerry in America*, and *The Miller of New Jersey*. He then accepted employment in Wallack's company, and, for "the veteran's" theatre, wrote *The Game of Love*, a version of *Black House*, *My Cousin German*, *A Decided Case*, *The Game of Life*, the famous burlesque of *Faust*, *Neptune's Defeat*, *Love and Murder*, *Romance and Reality*, *The Ruling Passion*, and *Playing With Fire*. After several seasons at Wallack's he rejoined Burton—then at the Metropolitan Theatre, formerly Tripler Hall, and latterly the Winter Garden, in Broadway, opposite Bond street—and there he produced his burlesque of *Columbus*, *This House to Be Sold*, and several other plays. In September, 1860, he went to England, where he remained five years. While there he adapted from the French, for Mr. Fechter, *The Duke's Motto* and *Bel Demonio*, and wrote, for Miss Herbert, dramatic versions of *Lady Audley's Secret* and *Only a Clod*. He also wrote *White Tiger's Life*, *The Hope*, acted at the Strand; *The Light of Right*, acted at Astley's; *The Golden Dream*, produced at Manchester; the words of three operas—*Blanche de Nevers*, *The Demon Lover* and *The Bride of Venice*—several songs and poems, and several pieces of music, one of which, *The Bob-o-link Polka*, subsequently became very popular. His comedy of *Playing with Fire* was produced at the Princess Theatre, and he himself acted there, and also at the Lyceum. His re-appearance in America was effected on October 30, 1865, at the Winter Garden Theatre, and he has remained in this country ever since. He acted in a round of parts at that time, beginning with *Dr. Savage* and continuing with *Foxglove* in his own *Flies in the Web*, *Powhatan*, *Columbus*, and *McShane in The Nervous Man and the Man of Nerve*; and he wound up the engagement, which lasted three months, with his drama of *O'Donnell's Mission*, in which he acted Roderick O'Donnell.

In February, 1867, a new piece by Brougham, entitled *The Christian Martyrs*, was produced at Barnum's Museum, and in May of the same year he filled a brief engagement at the Olympic, appearing as O'Donnell, Captain Cuttle, Micawber, and Powhatan. In the following August he again played there, and at the same time his drama of *Little Nell and the Marchioness*, written for Lotta, was brought out at Wallack's Theatre (August 14, 1867). In the summer of 1869 he produced, at the Walnut, in Philadelphia, *Hearts*; or, *The Serpents of Society*, and on June 8, in that year, he brought forward, at Wallack's Theatre, his melodrama of *The Lottery of Life*, and himself acted the chief part. This had a run of nine weeks. In December, that year, his play of *The Emerald King*, written for Barney Williams, was produced at the Broadway Theatre—Wallack's old house—which Williams then managed. On January 25, 1869, he opened Brougham's Theatre, on the site of what is now the Madison Square Theatre, with a comedy by himself, called *Better Late Than Never*—in which he acted Major Fergus O'Shaughnessy—and *The Dramatic Review* for 1868. He subsequently produced an adaptation called *Irish Stew*, and his capital burlesque, in which he used to act *Shylock*, entitled *Much Ado About a Merchant of Venice*. This theatre was taken out of his hands by the owner, James Fisk, Jr., and, on April 3, Brougham closed his season, with a performance of *His Last Legs*. On the 4th a splendid banquet in his honor was given at the Astor House, and on May 18 he received a farewell benefit—performances being given at the theatre which is now Haverly's, in Fourteenth street, and at Niblo's Garden. The attempt to establish Brougham's Theatre was his final effort in management. Since that time he has been connected with various stock companies, but chiefly with Daly's Theatre and with Wallack's. Among his later works may be mentioned *The Red Light*, in which he acted at Wallack's Theatre June 6, 1870; *Minnie's Luck*, produced at the same house; *John Garth*, given at Wallack's December 12, 1871, and *The Lily of France*, brought out December 18, 1871, at Booth's Theatre, by Miss Helen Temple, who acted Joan of Arc. Many years ago Brougham edited a bright paper in this city called *The Lantern*, and he published two collections of his miscellaneous writings, entitled "*A Basket of Chips*," and "*The Bunbury Papers*." On January 17, 1878, he received a testimonial benefit at the Academy of Music, at which the sum of \$10,300 was received. He began some time ago the composition of an Autobiography, at the earnest solicitation of a friend, but this remains unfinished. His last work was a drama entitled *Home Rule*, in which he treated the aspects of political and social affairs in Ireland.

He had been twice married. His first wife, nee Miss Emma Williams, returned to England in 1845, and after an absence of seven years reappeared in the old Broadway Theatre, in this city. She came here again in 1859, being announced as Mrs. Brougham-Robertson, and remained until she died in this city, June 13, 1865. In 1847 Mr. Brougham married Mrs. Coppleson Hodges, nee Annette Hawley Nelson. She made her debut in Covent Garden Theatre, London, Eng., Dec. 6, 1828, as Peggy in *The Country Girl*, and came to this country about 1833, making her American debut at Cauldwell's Theatre, New Orleans, La., and her first appearance in this city in the Park Theatre Oct. 1, 1836. During the last few years of her life she was so corpulent that not only was she compelled to retire from the profession, but it was with the greatest difficulty that she could walk. She died in this city May 3, 1870, leaving two children by her first husband—a son, Frank, who had been on the dramatic stage and is now in England, and a daughter, now the wife of T. E. Morris, the well-known actor. Mr. Brougham's popularity with the public was owing rather to the vivacity of his temperament and his great personal magnetism than strictly to his artistic ability. Although he excelled in a certain line of characters, he was frequently called upon to impersonate roles for which he was by no means fitted, and, possessing but little versatility, he did not appear to the best advantage; yet

the public received him cordially because of his geniality of disposition. For many years his speeches before the curtain were regarded as among the most attractive features of his repertory, and, although they were generally believed to have been extemporaneous, few persons have any idea of the great amount of brainwork it cost him to evolve those little brochures, sparkling with wit, humor and repartee. Mr. Brougham's popularity in social circles has never been surpassed by any actor within our memory. A bon vivant, epicurean in his tastes, with a memory well stocked with anecdotes, a capital singer, and ever ready to crack a joke, make a pun, or utter a brilliant repartee, his society was eagerly courted; and only a few years ago a public banquet was considered incomplete without his presence.

"I never knew a man who wore better than he did," said an intimate friend. "He was always the same. His hand went out to greet you the moment he met you, and the smile spread over his face, and the friendly words rose as readily upon his lips and as naturally as roses bloom and lend their fragrance. It did one good to meet him. It was a benefit as well as a pleasure."

Said Dr. Quackenbos in speaking of his old friend: "He concealed nothing from me. We were more like brothers than friends. He was exactly seventy-two years old on the 8th of this month. The breaking of the last engagement he had entered into with Boucicault when the latter so abruptly left for Europe preyed heavily on his mind, as it was brought about by no fault of his. But the disastrous loss from which he never recovered was the sweeping away of the fortune he had amassed to enable him to pass his declining years in comfort. After the Duncan-Sherman crash he was obliged to leave his fine house in East Seventeenth street and to move to No. 60 Irving place. He was never afterward the same man. He was continually in apprehension that he would become a pauper, and that was the most terrible thought that haunted his mind. I tell you, sir (emphatically), and I know whereof I speak, that poor Brougham literally fretted to death."

Mr. Brougham's annuity dies with him. By the provision under which the capital sum was devoted to this purpose, it was to revert to the donors should he die before ten years elapsed, but should he live longer than that time, or until 1888, he was to come into absolute possession of the fund. As Mr. Brougham leaves no one having claims of kinship for support, the intention of the insurers will be carried out and the fund will revert to them.

The fact that Brougham's fortune always, sooner or later, slipped through his fingers was, doubtless, chiefly ascribable to his boyant Hibernian recklessness of the ordinary precautions of prudence, and to his needless trust in everybody. He adapted *The Duke's Motto* for Fechter, for instance, and it had a most prosperous career in London; but, all that he ever received for his work upon it was a box of cigars; and with transactions of this kind his whole business career was spangled. He lost \$84,000 by the failure of Duncan, Sherman & Co., and this constantly preyed upon his mind. At that time his residence was in East Twentieth street, where he was living in very comfortable quarters. He was obliged to move to more modest apartments, and after a while began to be haunted by the fear of being a pauper in his old age.

Brougham's rank among actors it would be difficult to assign. He excelled in humor rather than in pathos or sentiment, and was, probably, at his best in the expression of comically eccentric character. Among the parts that will always live in memory, as associated with his name, are *Stout in Money*, *Dennis Brulgrudery* in *John Bull*, *Sir Lucius O'Trigger* in *The Rivals*, *Little Micawber*, *Bagstock*, *O'Grady* in *Arrah-na-Pogue*, *Buzzle* in *London Assurance*, *Capitain Murphy Maguire* in *The Serious Family*, and *O'Callaghan* in *His Last Legs*. His animal spirits, dash, vigor, and brilliancy in these parts, were very great; he entered deeply into their spirit of mirth; he could be consciously joyous or unconsciously droll; he was never for an instant out of the stage picture; and he spoke the language with delicious purity. He has given an immense amount of pleasure; he has done no harm; he goes to his grave in the fullness of years and honors; his works will live after him, in the usage of the stage and the admiration of the public; he is honestly and deeply mourned; and it will be a very long time before any one who ever knew him can speak without a sigh the name of John Brougham.

## THE VARIETY THEATRES.

The attendance at manager Aberle's Eighth Street Theatre has not fallen off to any perceptible degree with the opening of the summer season. Only the best attractions are offered here and one is always assured of a satisfactory evening's diversion. W. H. Rightmire produces this week his new drama, entitled *The Two Wanderers*, and is ably assisted by Lena Aberle, Pearl Seymour, Charles S. Farwell, and other prominent members of the co. Preceding the drama *Alexander Zanfretta*, tight-rope dancer, assisted by Mlle. Flor and Master Zanfretta, gymnasts; the *Crimmins Brothers*, comedians; *Charley Banks*, specialties; *Saunders and Fash*, song-and-dance men; *Mary Diamond*, serio-comic and *Sam Roberts* in songs and recitations.

Another attractive bill is offered at Manager Donaldson's London this week, and embraces many attractions that will be found novel and entertaining. Frank and Clara Mara, Irish sketch artists; Lillie Howard, serio-comic; Everett and Daly, the Happy Hotentots; Charles H. Duncan, vocalist; the Hayles, clog dancers; Sheehan and Jones, in their *Stage-Struck Daughter*; Lillie Howard, the sprightly vocalist; Sparks Brothers, Irish comedians; and Mlle. and Louise Kline, gymnasts. The latest specialties of these artists may be enjoyed this week, and a complete change of bill is promised for the 14th inst.

At the Volks, Manager Gieselberg's company is doing an excellent business, offering, as the principal attraction, a four-act drama written expressly for Charles Thornton, who sustains the leading part, and entitled *Simon Kenton*; or, *The Spirit of the Kanawa*. The full strength of the co. is called into requisition, and a very creditable afterpiece is the result. In the olio, Kitty Gardiner in a selection of ballads; Allen and Hart in their sketches; Fanny V. Reynolds in ballads; the *Jeromes* in their *Locked In*; Alf Barker's *Flewly-Flewly*; Williams and Sully in their *Wedding Day*, and Johnny Carroll in *The Tramp's Serenade*, offer a pleasant evening's entertainment.

## A Card from Manager Forbes.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue of May 29 I find your Chicago correspondent made several false statements about me and my company and their ability, without knowing who or what they are. He says I turned away Miss Flora Newton. This is false. Miss Newton left of her own accord. He also says I pay but seven dollars salary per week for my best people. This is a base lie, and, in justice to myself and my company, I throw it back to him in the above language. I admit that I do not pay as high salaries as many other managers promise to pay, for the reason that I run long seasons, usually forty-six weeks in a year, and do not burst up, like some of the Western managers, three or four times in a season, and leave their companies to get home the best way they can; and besides, persons working for me know they are sure of their salary every week. I have never let one dollar run over salary-day. The most of my present company have been with me from two to four years, and if they choose to work for me at a low salary (knowing they are sure of it, I do not think it any other person's business.

My opinion is, if managers would agree to pay less salaries, and pay what they agree to, there would not be so many broken up companies during the season. Your correspondent also states that one Ed Clifford does not condescend to play dramas that parties have copyrighted. This is also false. After I had my drama of *Black Diamonds* of which I own the copyright and the exclusive right to play advertised in *Negamance*, Mich., this man Clifford took one of my programmes to an office there and had it printed for him, word for word, and played it just before me to a twenty-three-dollar audience. The trick was too transparent. The public saw through it. I played the same play three days after to a one-hundred-and-seventy-two-dollar house. He also played the drama of *M'iss* all over the Northern country. Your correspondent also says my company of unsalaried amateurs received a good notice in the *Mining Journal* at Escanaba, on account of my giving out plenty of "comps." This is false. In the first place, there is no such paper published there. To prove that several of his statements are false I send you a very flattering notice from Ishpeming, Mich., also several other notices of other places recently visited by us.

I think if your "learned correspondent" at Chicago had a little more regard for the truth in speaking of dramatic companies and their doings, your patrons would be much better pleased with the reading of your valuable paper. Yours truly,

CHARLES FORBES.

FOX DE LAC, WIS., June 7.

## Breakfast to Booth.

Edwin Booth, who, with his wife and daughter, will sail for Europe on the 30th, has accepted the compliment of a farewell breakfast to be given at Delmonico's on Tuesday the 10th. The testimonial committee is composed of Judge Brady, the Rev. Dr. H. W. Bellows, Edmund C. Stelman, Lester Wallack, Algernon S. Sullivan, Joseph Jefferson, Jervis McEntee, Lawrence Barrett, the Rev. F. C. Ewer, Whitelaw Reid, James R. Osgood, William Winter, and others. Mr. Booth in his letter of acceptance says: "This is the first tribute of the kind that I have been bold enough to accept, and my pleasure is mingled with the trepidation of the novice. The character of distinguished guest is a new one for me, and my inexperience may make my assumption of it unworthy both of the occasion and the high opinion of my abilities that you have been pleased to express. Like many a poor player that struts and frets his hour upon the stage, in the vain endeavor to express the emotions that incite him, I may only succeed in signifying nothing. But, though my outward action fails to show 'the native act and figure of my heart,' believe me, all within is gratitude for your affectionate consideration; and the feeling of the moment is only darkened by a sense of my own unworthiness. As a mere empty compliment I might decline the favor; but as the expression of an affectionate good-will, such as no man has more cause than I have to cherish in his heart of heart, and as a token of your genuine good wishes for my success in other lands, I heartily receive it—taking your love, 'not with vain thanks, but with acceptance bounteous.' I can only add that, whatever may be my professional fate in Europe, I shall exert the utmost of my limited ability to merit your indorsement."

## Will soon Scrape Our Acquaintance.

It is highly probable, if the German newspapers may be trusted, that Joseph Joachim, generally regarded as the greatest of living violinists, will soon make a professional tour of the United States. He has long been desirous to do so, and would have done so before this but for his engrossing engagements at Berlin. Within a few years he seems to have become dissatisfied with Germany, especially with the capital of the Empire, and wishes to cast his future lot elsewhere. He is, like so many eminent musicians, a Hungarian, having been born of Jewish parents, July 15, 1831, at Kitsee, near Presburg. He manifested remarkable talent for the violin when a mere child, and attracted so much attention that he was sent to Vienna by some of his father's friends, and studied there in the Conservatory. Joseph Bohm was his instructor there; he studied counterpoint at Leipzig under Moritz Hauptmann, and formed a friendship with Mendelssohn. He was also indebted for a course of valuable lessons to Ferdinand David. At nineteen he made his first visit to Paris, where he was admired for his brilliant execution, and the same year was called to Weimar to take charge of a series of concerts. He next went to Hanover, and was appointed to the conductorship of the Chapel of the Court. He subsequently traveled through various countries, including England, and enhanced his reputation greatly. In 1869 he was chosen Director of the new Conservatory of Berlin, and distinguished himself by his diligence, zeal, and extraordinary skill.

All the leading capitals of Europe have agreed in assigning Joachim the first place among the violin virtuosos. In power and brilliancy of execution, as well as in all the mechanical qualities, he is held to be equal to the wonderful Paganini. He belongs to the school of Robert Schumann, and this

labors have been directed, as his were, toward the combination of classic traditions with originality and breadth. His compositions comprise overtures, Hebrew melodies, and other songs arranged for the violin, and are pervaded by the same depth and tenderness of feeling for which his playing is renowned. Many Americans who have heard him in Europe, and been delighted with him, will welcome him to the shores of the New World, which he has an eager curiosity to see.

## FROM THE OTHER SIDE.

Mrs. Laws, for many years a member of the old Haymarket company, and once an actress of considerable celebrity, is dead at the age of sixty-nine.

The death is announced of Karl August Krebs, one of the oldest Court musical directors of Germany, and the father of the popular pianist, Mlle. Marie Krebs.

It is stated that Miss Cornelia d'Anka, the Mlle. Lange of the *Drury Lane* version of *Madame Angot*, has recently been married to a wealthy manufacturer of Bradford.

M. Rubinstein recently gave a piano recital at Kiew, in the dark. The gas was extinguished, and the pianist knew his music by heart. Newest phase of this species of virtuosity.

During the Winter season, which has lately closed, about 8,500 persons, exclusive of persons engaged as chorus singers, etc., found employment in connection with the stage in the 350 regular theatres of Germany.

The deaths are announced at Bay-sur-Marne, France, aged 75; of Henri Cohen, author of treatises on harmony and fugue, and a French music critic; at Naples, by suicide, Signor d'Arco, the well-known ballet-master; and at Padua, aged 55, Giovanni Benati, professor of music.

The Carl Rosa Opera company will open its provincial season at Dublin on August 2. The troupe will be composed of Misses Julia Gaylord, Georgina Burns, Giulia Warwick and Perry, Misses York and De La Rue (a new contract). Messrs. Maas, Turner, Nordblom and Stewart (the last a new tenor from Glasgow). Messrs. Ludwig, Crotty and Szaellze.

GILBERT.—London Figaro: The following announcement has been made: "Libel.—Fifty Pounds Reward.—Whereas several anonymous letters, concerning Mr. W. S. Gilbert, have been addressed to managers of London theatres and others, this is to give notice that the above reward will be paid to any person or persons who will give such information as will lead to the conviction of the offender. Communications to be addressed," etc. In theatrical circles surprise has been expressed, first, that any one should take the trouble to libel Mr. W. S. Gilbert, and secondly, that Mr. Gilbert should consider it worth £50 to discover the name of a scoundrel who would write an anonymous letter.

## FAREWELL TO BROUGHAM.

[The following tribute to John Brougham was read by its author, Mr. William Winter, at a banquet to Brougham, given at the Lotos Club, New York, June 4, 1874, to signalize his departure for the Old World, and was first published in the *Tribune* of June 10. It will be read now with a peculiar and tender interest—as part of the commemoration of the life that has just ended.]

If buds by hopes of Spring are blessed,  
That slumber beneath the snow  
And hearts by coming joys caressed,  
Which yet they dimly know—  
On fields where England's daisies gleam,  
And Ireland's shamrocks bloom,  
To day shall summer's dream  
Be glad with thoughts of Brougham.

To-day, o'er miles and miles of sea,  
Beneath the boundless sun,  
With merrier force and madder glee  
The banners winds shall run.  
To-day great waves shall ramp and reel,  
And clash their silver foam,  
With bliss to feel the coming keel  
That bears the wanderer home.

For, he that loved and honored here—  
God bless his silver head!—  
O'er many a heart, for many a year,  
The dew of joy has shed,  
Longs for the land that gave him birth,  
Turns back to boy again,  
And, bright with all the flags of mirth,  
Sails homeward o'er the main.

Ah, well may winds and waves be gay,  
And flowers and streams rejoice,  
And that sweet region, far away,  
Become one greeting voice!  
For he draws back toward that place,  
Who ne'er, by deed or art,  
Made darkness in one human face,  
Or sorrow in one heart.

He comes, whom all the rosy sprites,  
Round Humor's throne that throng,  
Have tended close, through golden nights  
Of laughter, wit, and song.  
Whom love's bright angels still have known:  
He ne'er forgot to hear  
The helpless widow's suppliant moan,  
Or dry the orphan's tear.

Where boughs of oak and willow toss  
His life's white pathway flows—  
With many an odor blown across,  
Of lily and of rose:  
His gentle life, that blessings crown,  
Is fane no chance can dim;  
And we honor manhood's best renown,  
When now we honor him!

Ambition's idols, crowned to-day,  
To-morrow are uncrowned;  
Their fragments are of common clay,  
Strewn on the common ground.  
But, unto monarchs of the heart  
Are crowns immortal given;  
And they who choose this better part  
Are anchored fast on Heaven.

Grief may stand silent in the eye,  
And silent on the lip,  
When, poised between the sea and sky,  
Dips down the fading ship:  
But there's one charm his heart to keep,  
And holds his constant mind—  
He'll find no love beyond the deep  
Like that he leaves behind!

So, to thy breast, old Ocean, take  
This brother of our soul:  
Ye winds, be gentle for his sake:  
Ye billows, smoothly roll;  
And thou, sad Ireland, green and fair,  
Across the waters wild,  
Stretch forth strong arms of loving care,  
And guard thy favorite child!

And whether back to us he drift,  
Or pass beyond our view,  
Where life's celestial mountains lift  
Their peaks above the blue—  
God's will be done, whose gracious will,  
Through all our mortal fret,  
The sacred blessing leaves us still,  
To love—and not forget.



## THE ACTOR'S HOLIDAY.

BY "SERAPH."

Pack up the traps—the season's over!  
Wrap Tybalt's cloak round Macduff's shield;  
We shall not need them in the clover!  
Again I scent the homestead field!  
The Hearts of Oak may break, for me—  
Of other hearts and oaks I dream!  
The Point Lynde Light no more I see,  
Nor heed Musette's amusing scream!  
We'll stoop to conquer through the bushes—  
My Partner shall be you, dear Ned!  
And the first Mastodon that pushes  
The Way We Live—off with its head!

Child of the State, go seek your mother!  
Widow Bedott may take her choice  
Between you and that other bother,  
M'iss, with the Sierren voice!  
The Birch for us shall be fresh grown;  
Our Backus shall drink butter-milk;  
Our Wolfert's (hen) Roost better known  
Than Colonel Sellers' boldest blirk!  
To Marry, Ned, or Not To Marry  
We can discuss when you've seen Kate—  
In with her fakesmen!—Sue and Carrie;  
Among them, sure, you'll meet your Fate!

No Hazel Kirke can match the church—  
The meeting house they call it there—  
In which, with anxious eyes, we search  
To find Our Girls, pretending prayer!  
Penn's Aunts can't equal mine, I tell you:  
Stately Cordelia, Peggie dear!  
And if to Shakespeare true, ah, well, you  
May throw in now and then a leer!  
Hang Mulligan's surprise just wait!  
Until you see our homestead farm,  
With Little Barefoot on the gate  
And Fanchon guarding her from harm!

You cannot come! And we must part.  
False Friend, I to my country home  
And you to show on the Slave Mart  
Until on Sunday snap you room!  
What nonsense, man! Why, look here, Ned,  
Your screw is just the same as mine,  
And I have saved—what's that you said?  
A mother and—hurray! that's fine—  
A little sister! No one knew,  
You keep yourself so close and grim;  
But, Ned, why he'll invite them, too—  
My Awful Dad—I'll write to him!

Or, better still, I'll telegraph—  
We'll have his answer in two hours!  
Ned, can't you hear your sister laugh  
When she once sees real country dowers?  
An invalid? so much the better—  
That isn't what I meant to say—  
But you will see how well she'll get  
In the pure air and new-mown hay!  
Come on! There's time to introduce  
Us to each other, dear old Ned!  
You do not think they'll come? The deuce!  
Heads will! Tails won't! Ah! It's head!

You can't afford it! What's that! Affair!  
You've cash enough to pay your fare—  
If not, you don't suppose we board  
Our guests, so much a week, out there?  
The doctors' bills—the medicines—  
I didn't think of them, that's true!  
Well, well! Here, tip us both your fins,  
I'll tell you, messmate, what we'll do.  
We'll ship aboard some Pinafore,  
Or join, for sponds, some Pirate's crew!  
Life on a farm would be a bore—  
It's settled, Ned, I'll cruise with you!

## A VISIT TO MME. TUSSAUD'S.

BY CHAS. T. CONGDON.

[Reminiscences of a Journalist.]

It struck me, as I picked my way through the mud which surrounds the Tower, that it would be rather a nice thing to supplement my visit by going to Mme. Tussaud's, Baker street, Portman Square, in the evening. Having missed what the writer of the Tower guide-book calls the "concomitants of royalty, of beauty, and of grandeur," I might behold there the presentment by way of contrast, of the murderers and the rascals of the earth, with the concomitants of the ropes which finished their careers. All the world has heard of the cereus show of this ingenious woman, now, I believe, deceased; but all the world does not know how splendid it is. It is all color and cut-glass and costume, and the tout ensemble is impressive as you enter the great hall. It is only afterward that you discover how cheap the whole thing really is, and must be from its very character. The clothes are well enough, and the images are tolerably well set up; there is a populoness without movement, and that would be sufficient to lend a mortuary appearance to the whole. It is as if all the inhabitants of a cemetery were masquerading in garments hired for the occasion. All the faces stare. The attempt to pose the limbs in a free and easy way results in a rambling kind of rigidity. They are all playing at being alive. It they were as knowing as they pretended to be, why did they not say something? I could pardon the taciturnity of George Washington, who was in unimpeachable Continental regimentals; but there was my Lord Beaconsfield, who looked exactly like a guy in the window of a smart and cheap tailor—why didn't he make a speech? or M. Thiers? or Daniel O'Connell? or above all, Lord Brougham, who was, in his time, a talker of talkers? The great people for whom I looked were a little disappointing: all save the blessed kings and the beautiful queens, the admirals and field-marshal, and they, as the young ladies of the Nineteenth century say, were "altogether too lovely." But somehow the literary fellows and comparatively private people were dreadfully commonplace and exasperatingly alike. Dickens (in a frock-coat) was an unpardonable insult; and if I beg forgiveness of his ghost, perhaps I may be allowed to confess that I pined to kick him. It was so with a good many other states; I blush to say with those of Father Mathew, Dr. Keeney, President Grant, and, particularly, President Johnson—but that was an ancient grudge—nor was I exactly sure in my mind about Bismarck, John Bright, and Mr. Cobden. They were all (including Beaconsfield) in unimpeachable Albert frock-coats studiously buttoned. What a joy would it have been if only one of them had suddenly unbuttoned that outer vestment! If only those who were standing would have stepped down from their pedestals! If only those who were sitting could, to use a confessedly low expression, have "got up and got." It was all well enough with their Majesties, who did nothing but sit on their thrones, eating bread and honey, all their lives, both expecting to be looked at and intended to be looked at; but for Dickens, who was a gait walker, to stand still all the evening was a solecism even in his waxen figure.

There are certain side shows in the Baker street paradise which the middle glories of the Great Hall must not betray me into neglecting. Madame, in her lifetime, had great luck in collecting curious things, and the important odds and ends which she got together are quite as interesting as many objects which are preserved by Governments in public depositories with scrupulous care. She secured, for instance, among other relics of Napoleon the First, the little camp bedstead upon which for seven years he slept or tried to sleep at St. Helena—a very interesting piece of object-teaching, if one pleases so to consider it. Upon looking at it, I plunged at once into a maze of reflections, reaching from the Carolingian dynasty to what, I trust, was the very last French Revolution. I wish somebody would tell me why we like to look at these things, and handle them, and tell everybody afterward with a feeling of pride that we have seen them. For my part I do not profess to know, unless it be that man is an ass from his heels to his head. This cradle of the son of Napoleon—what is it to me? this table upon which the parvenu Emperor signed his declaration at Fontainebleau? the knife, fork, and spoon with which he ate with so much celerity that he must often have been troubled with indigestion?

There was something in the museum to me of odd significance—the reading chair of Voltaire, and considering that if there had been no Voltaire there would probably have been no Napoleon, I thought it not out of place in the collection. The carriage of Napoleon, captured after Waterloo, I was sorely tempted to get into, for such are the trivial desires which agitate the breasts of tourists; but it might have been against the rigid rules of the Paradise to do so, and I restrained myself. But I shook my fist at a key of the Bastille; and when it came to "Tooth of Napoleon extracted at St. Helena by Dr. O'Meara," I found that I had seen quite enough of his Imperial Majesty, and went into the Chamber of Horrors, to look at the other murderers, only glancing at the coronation robes of his padded Majesty George the Fourth, which I am pleased to say are rapidly decaying, and are kept under glass with a care which would have gratified the tailor king.

Mme. Tussaud, in the arrangement of the Fairy Spectacle, was good enough to place the illustrious hanged in a separate room—Greenacre, Rush, and the rest, some of them being in the very clothes in which they were executed. A very horrible looking lot they were, and I fancied (if the likenesses were good) that some of them must have committed murder because they wished to be hanged, life, on account of their personal ugliness, having become a burden to them. But there were still more dreadful things in the Horrible Chamber. There was a model of the guillotine—the great, grim, ugly butcher machine—the labor-saving apparatus, which rendered slaughter easy and made one feature of the Revolution possible. The reader may be sure that again I shook my fist at that, in a high state of private indignation. I should have reserved my wrath for the original knife which severed the neck of poor Marie Antoinette—the handsonest, it was said, in Europe—and the necks, too, of foolish Louis the Sixteenth, and the good Madame Elizabeth, and the bad Duke of Orleans, and Robespierre, for whom there is no adjective in the language, and of 22,000 other nameless persons. I had now had my supper of horrors. I was quite ready to go home. No more Tower, no more Tussaud for me!

## Jenny Lind.

Jenny Lind, as is well known, long since retired into private life. She now inhabits a charming residence in South Kensington, situated so near to that of Mme. Albani that the great prima-donna of the present, and she of the past, can look out upon each other's windows. Mme. Jenny Lind Goldschmidt is now an elderly lady and is in very fragile health, but her blue eyes and kindly smile retain the sweetness that used to lend such a charm to the countenance of the world's idol of old. She has withdrawn almost entirely from all participation in the affairs of the world of music, being only interested in the Bach Society. She speaks very warmly of the United States and of its people, pronouncing the American ladies to be among the most cultivated and refined that she has ever known. Notwithstanding the long years that have elapsed since the epoch of her great triumphs, she still retains her hold upon the sympathies and affections of her former admirers. The royal family of England, for instance, are her firm friends, and the princesses are frequently numbered among her visitors. Owing to her delicate health she receives but very few callers. Her life is one of peaceful retirement and domestic happiness. There is something very impressive about the tranquil sunset of a life whose dawn was so troubled and whose noontide was so dazzlingly glorious.

## Marrying an Actress.

The American Queen cannot understand the ambition of any man to marry a distinguished actress or prima-donna. To be called merely Nilsson's husband, for example (and this is the fate of such an unlucky man), would be by no means flattering to the male vanity. The Marquis de Caux was contented with the distinction of a singer's husband, for it carried with it a full equal division of the artist's income, no trifling matter in the case of Adeline Patti, whose terms for years have ranged from \$1,200 to \$2,000 a night. But sometimes the aggravated husband has no such compensation as relief from chronic impecuniosity. The Viennese are laughing over the case of Herr Gompesz, a rich banker. His wife was a distinguished opera singer, Mme. Bettelheim, who retired from the stage after her marriage. But the lady persisted in calling herself Mme. Gompesz-Bettelheim, in spite of her husband's remonstrances, and the laughter-loving Viennese, who like a joke as well as the mercenary Parisians, now call her husband Herr Gompesz Bettelheim. We fancy there are few Americans who would not seek a divorce under these conditions.

## Fits Byrne the Blackguard.

[Clipping.]

The private scandal-monger is the most detestable excrecence on the body politic. If of the masculine gender he may be considered a rare combination of the social fraud, family spy and neighborhood detective. He has the scent of the jackal and the conscience of an assassin. His mode of warfare is that of a masked bandit and his triumph that of a black-hearted scoundrel. He lives to curse and he dies to be accursed. His memory in life is scented with the aroma of distilled detestation, and in death his memory is blasted with infamous recollections. The masculine scandal-monger is of all earthly things the most loathsome.

## THE "MIRROR TO NATURE."

BY CHARLES BARNARD.

The dramatic profession has, often much to say concerning its pleasant duty of holding up the mirror to nature. The stage, they say, is a picture of life. No doubt this is so, but it sometimes seems as if the profession was either afraid to show a picture of our real national, American life, or it had no adequate notion of what is a picture of American life. Looking at the great mass of plays that have been given in this country for the last few years, it certainly appears as if the stage could only picture Europe, and that when it held its glass up to America it only gave a distorted image, much like the reflection of your face in the bowl of a new spoon. Counts and lords, barons and peasants, ladies' maids and duchesses could be shown to perfection, while the American, the real live man who wanted to see himself pictured as he really is, found only a travesty on Brother Jonathan.

Within a short time it has been found that this continual picturing of European life and scenes, this perpetual reproduction of last-century France, or the vices of modern Paris, was perhaps a mistake. If the glass is to be held up to nature, why not take American nature? Somebody tried it, not in the old style of John Bull when he wishes to ridicule this country, but in a sincere, honest fashion, as in *The Danites* and *My Partner*. The people had seen enough of English peasants and French counts; they wanted to see themselves, and they welcomed the new pictures, because, in a certain way, they were truthful.

The American stage seems to be to-day in precisely the same position that American literature was in some thirty or forty years ago, when everything we read or wrote was English, English, and nothing but English, till the sneer, "Who reads an American book?" had all the sting of truth. Then our writers broke away from England, and we began to create our own literature. What was the result? With independence came new life and a new literature, till now it may be said that he who does not read an American book is an ignoramus. So it should be with the stage. It is time for the dramatic profession to be free, to be American. The people are tired of Lancashire lassies and English fools with titles. They want no more of the Past and Europe. Every crude and ill-drawn sketch of American life is more dear than the finest pictures of French drawing-rooms. Even Yuba Bill and M'iss, outlines as they are, prove more pleasing than this perpetual repetition of *Bones* and *Counties* in which we have no sympathy. Has the dramatic profession forgotten that its public is composed of men and women who live in real intense and vivid modern life, with the great forces of modern science all about us? Has the stage only a new spoon to reflect the face of this fine man, this sweet and gracious woman—the Americans of to-day?

The objection has always been raised that American scenery and life had nothing picturesque or even worthy of picturing on the stage, and that we must go to the Sierras to find even enough to make a decent sketch. The same objection was made to American literature forty years ago. How is it now? Read Bret Harte, read Mrs. Burnett's last story entitled "Louisiana," read "Howell," read any good American story, and see the vast wealth of life, of scenery, of thrilling incident and picturesque dress and action in this country. Take up the stage camera and point it at Nantucket, at the Pennsylvania oil country, at the Southern cotton-fields, at the "moonshiners'" country, anywhere in our cities, and new pictures will be found, photographs of a life unlike anything seen on any stage. Why does not some one write a play of railroad life, of steamboat experience, of fishing life along the coast of Maine, of life at Harvard and Yale? These are the things the people want. Already they are pleased at the few pictures drawn, and now they want more.

The dramatic profession occupies an honorable and responsible position. Actors are the conservators of our dramatic literature. To them the people look for the best spoken English, the most cultured manner, and the truth. The stage is indeed the mirror of the world. While in a broad and catholic spirit it represents all life, all times and every nation, it should bear in mind that the people want particularly its own life. Already we may be just a trifle weary of the "manly miner," and the wicked "destroying angels," and the vapid Chinaman. A famous preacher was once asked by some listener how he managed to continually present new pictures of life in his sermons. He replied that his congregation gave him all the themes he could use in a lifetime. So our play-writers should look with wide open eyes upon the people, upon this intense and active American human life, and they may be certain that they will find more materials for popular and really artistic plays than could be produced in every theatre in the land. The drift of American thought is toward American hopes and aims and national life. If the stage means to hold its own, it should move with the current of modern thought; if it really has a plate glass mirror, and not the bowl of a spoon, let it reflect the American of to-day.

## "Recollections of Wikoff."

During a great part of the Chevalier's travels on the Continent Edwin Forrest was his companion. They went together to Russia, and having letters to Prince Woronzow, then Governor-General of Southern Russia, and one of the principal men of the empire, Mr. Wikoff proposed that they should make an excursion thither. To this, however, Mr. Forrest demurred, and, referring to the causes of his unwillingness to go, Mr. Wikoff gives in these words an admirable statement of some of the salient points of the actor's singular character:

"I divined immediately the nature of his objection. He had, or affected to have, a dislike for fine company, which he always alleged proceeded from his strong democratic sentiments; but I knew, from a long acquaintance, it arose from other causes. Though a man of great intelligence, he had worked so sedulously at his profession that he had given little attention to other matters. Of politics, in the larger sense, he had only a superficial knowledge, and not much more of literature, save as connected with his art.

He had no facility for small talk, and was much addicted to a dogmatic expression of his opinions on current topics. His intimate friends humored him, but in society he could expect no such tolerance. He was proud and sensitive besides, and could not brook to play a secondary role in the world when he occupied the front rank on the stage. He therefore eschewed society, as a rule, where he was always restless and uncomfortable—gene, as the French say—and sought the companionship of a limited circle who adored the actor and admired the man, in spite of his waywardness. We were often in collision on the subject of society. I was as fond of distingue people as he was averse to them; but he was never more pleased, I observed, than to make a good impression when he condescended to play the carpet knight. I was bent on the visit to the Prince Woronzow, and resolved to take him with me. Accustomed to his peculiarities, I knew how to tackle him; and so, after much argument and more persuasion, he yielded the point, and agreed to accompany me."

The Chevalier was mainly instrumental in bringing Fanny Elssler to this country, and he gives considerable space in his book to the details of the events which connected him with the engagement of this famous danseuse to appear at the old Park Theatre in this city. According to his account, Mlle. Elssler was as charming in her private as in her public life, a woman of refinement and gentleness, and possessed of great simplicity and beauty of character.

## The Two Capitals.

[Recent Foreign Letter.]

London is the place for music just now. With two Italian operas in full swing and the Philharmonic, Richter and Halle concerts, the cockneys cannot complain of want of harmony, although, as Berlioz and Wagner seem to be the most frequent names on the programmes, it may be fairly doubted whether they are overdosed with melody. At Her Majesty's Faust was presented, with Nilsson, Trebelli, and our old friend Maas. All reports to the contrary, the soprano's voice is as remarkable as ever for its liquid tones and youthful freshness of quality. Her acting, too, has greatly improved, and in the death scene of Valentine she created a profound sensation. Trebelli is no doubt the best operatic contralto of the day. In such company Mr. Maas' success is a triumph, and shows what can be done by hard work. At his first appearances in London in *Babil* and *Bijon*, a semi-spectacular, semi-musical extravaganza, the calibre of which may be judged from the fact that the hit of the piece was that sentimentally mawkish "Spring, spring, gentle spring," his voice was so small as to be scarcely audible in Covent Garden. His acting is not quite up to the mark yet, and he will have to turn his attention to that part of his business before he can compete with Campanini.

Patti made her first appearance this season at Covent Garden in Gounod's *Romeo e Giulietta*. The *Romeo* was of course Sig. Nicolini, and it is reported that the numerous love duets with which that opera is interspersed received full justice at their hands. The *Divina*'s voice is gaining in richness in the lower and middle registers. The critics are growing at the musical enterers for their want of judgment in not having produced Berlioz's *Damnation of Faust* till within the last few weeks. They pronounce it a remarkable and masterly work, belonging to the classics of art and worthy of sincere admiration. They thus endorse the verdict of our own musical judges. The Londoners are indebted to Manchester for the treat; that veteran pianist and conductor, Charles Halle, took his admirable orchestra and chorus to the metropolis to perform the symphonic poem. A new Russian pianiste, Mlle. Vera Timonoff, scored a success at the Philharmonic concert, and Mr. Maas again proved his ability as a concert singer.

At the Paris theatres the hot weather has had the same effect as last week on ours. Very few people had the courage to sit the pieces out, and the open air tables on the boulevard were crowded with the thrifty of both sexes. The Vaudeville, however, had the courage to give a new four-act comedy by Paul Ferrier, called *Nos Deputes en Robe de Chambre*. As the name indicates, the play is founded on the tribulations and exactions candidates suffer from in electioneering times at the hands of their constituents. In this piece, which has been a decided success, the would-be Depute is obliged by a voter to cure his wife, to pay the firemen for putting out a fire, to replace a dead donkey, and to get the man a situation on a railway. The jokes and hits are, of course, local; but the idea of the play will be doubtless pressed into use on our own stage.

The month of May was never gayer in Paris than this year. Balls, parties, dinners and receptions succeeded each other on every side, and the Grand Prix race, which is not only the Derby of France, but the recognized end of the season, is looked forward to as ushering in a period of repose for the wearied revellers. Mme. de Courval, at a dinner and dance which she gave a little while ago, introduced a new fashion, and a pretty one. The dinner was served at several small tables, each table being distinguished by its floral decorations as the rose table, the violet table, the lilac table, and so on. Each gentleman as he arrived received a boutonniere corresponding with the decorations of the table at which he was to sit.

## Lawrence Barrett's Nationality.

By this time the reporter summoned courage enough to bring forward a delicate matter in this manner: "Mr. Barrett, while of course I know there is no foundation for a story set abroad in relation to your name, yet I would like to get the contradiction for your own lips. Your real name is Barrett?"

"Yes, sir," rejoined Mr. B., "although a story got about at one time that it was Branagan. Now," continued the actor, with spirit, "I would not care whether it were Barrett or Branagan—one name is as good as another, but when a man has one name there is no necessity for another. Some of my enemies have tried to injure me with this story. It was started some years ago, I do not know whether by malice or mistake, while I was in California, by a man who knew me on the Pacific coast. He compiled a lot of sketches of leading actors, of ten or twelve lines each, and thus started the story. He has heartily repented the annoyance it has caused me, and by a strange coincidence, is now connected with my management. The same class of people who try to annoy

me with that story are not satisfied because I do not print my name Lawrence Patrick Barrett. That is my name, but were I to use it in full I would be charged with pandering to nationality. My business has nothing to do with nationality, and therefore I should not strive to make popularity by claiming or rejecting any nationality or descent. My father and mother were both Irish, and if there is any good or talent in me I of course owe it to my Irish parentage." (Mr. Barrett was born in New England April 4, 1838, and is consequently forty-two years of age.)

The reporter, who was in the same proud predicament as to parentage as the actor, then asked: "How is it, Mr. Barrett—do not our people predominate in your profession?"

"Not more so, I think, than in all the learned professions. Take your own for instance—at the bar, in the ministry—everywhere in fact where nerve and heart and brain are required. Probably you will find a lesser proportion in the profession of medicine; that may be because they are too tender-hearted, and do not take kindly to scenes of suffering."

Mr. Barrett's dress in private is very plain; topping off with a high silk hat, he wears very little jewelry—in fact, only a small gold scarf-pin of peculiar shape. The predominating impression one has of him is that he is the highest type of the cultured gentleman.

## Our Song-Writers.

It is only lately that any credit has been allowed to the authors of our popular songs, the musical composer generally usurping the lion's share both of the honors and the profits. There is little besides the honors to be gained, however; and the best song writers in America find it a profitless vocation. Many of them are connected with the press. Occasionally one is fortunate enough to have an article or a poem accepted by a magazine. They do sketches for minstrels and variety performers. Dexter Smith, of "Put Me in My Little Bed" fame, is editor of *Ditson's Musical Record*. George Cooper writes for juvenile magazines, and gets a very poor living, though his songs are in better demand than those of any other man in the country. Samuel N. Mitchell is connected with a Providence newspaper. He is a purely business author, and advertises himself as such on his bill-heads. His rates to the trade are one dollar for three verses and chorus. He will forward to a composer twenty or thirty songs from which to make selections. Arthur W. French of Bridgeport, Conn., is also a newspaper man, and does business in the same manner and at the same rates as Mr. Mitchell. Will S. Hayes, whose "Nora O'Neil," "Mollie Darling," "Driven from Home," and other songs, have been so popular, is a Louisville man, and is in business there. He writes the words and whistles the melodies, which are written out by others.

The histories of some of our popular songs are interesting. No song of the thousands published in this country has had a larger sale than "Silver Threads Among the Gold," the words of which are by Rexford and the music of which is by Danks. Mr. Danks brought the song (which had been declined by three publishers) into the office of Mr. C. W. Harris in New York, and submitted it to him.

"What is your price?" asked Mr. Harris. "Forty dollars," replied Mr. Danks.

Mr. Harris saw the merit of the song at a glance and accepted it immediately, though the price, as prices ruled, was high. The title which the author had given it was "Darling, I am Growing Old."

"Mr. Danks," said the publisher, "I think I shall change this title to 'Silver Threads Among the Gold.'"

"That's a funny title," said Mr. Danks; "but it's yours, and I don't care what you do with it."

The song, with its different arrangements, had a sale of about 200,000 copies, and its popularity made a market for numerous answers.

It must be a good song that will bring five dollars, and the authors are few who can command ten dollars for their choicest gem. Then there are special rates to the trade, the same as in any other merchandise, and three five-dollar songs may be had for ten dollars. A popular composer generally receives about twenty dollars for a song, the words of which he has bought for from one dollar to five dollars, or perhaps picked up, an unknown waif, from out the flotsam of the press.

## Hindoo Actors.

Indians being very little accustomed to sit on chairs, the actors seemed never comfortable when doing so. The men generally sat cross-legged, and the ladies—inogen and the Queen—invariably placed one foot on the chair, and tucked the knee under the chin in a manner more suggestive of comfort than elegance. The players seemed to be most at ease when standing erect and motionless. They used very little gesture, their action being declamatory rather than demonstrative. There was no ranting or raving, and even Posthumus, in his most infuriated tirades, maintained complete repose of body. The defect of gesture was hardly compensated for by the very artistic groupings of the characters in each scene, and the by-play was not always sufficiently distinct. As on the Elizabethan stage, the scenery and stage accessories were of the simplest description, but the costumes were extremely rich and beautiful. Two scenes—one the exterior of an Indian house, the other, three palm trees to represent the forest, and half a dozen common chairs, completed the stock of "properties." The dresses, however, deserve description by the court newsmen's abler pen. The scene being laid in India, the costumes were strictly Oriental. Inogen wore the ordinary "full dress" of a Maratha lady—dark green sari with gold edges, golden armlets and earrings. Her face was fair and English maiden's, and her cheeks bloomed with very conspicuous rouge. Unfortunately, she had not taken the precaution of whitening her arms to match her face, and the contrast was rather marked when she lifted her nut brown hand, as she frequently had occasion to do, to adjust the cumbersome pearl ornaments which adorned (?) her lily-white nose. A dab of red paint on her forehead, and a large "bob" of black hair projecting from the back of her head, completed the picture.



## PERSONAL.

**NABBY.**—D. R. Locke is spending a few days in the Metropolis.

**CAMPBELL.**—Bartley is spending a week with Louis Aldrich in Boston.

**REED.**—Julian Reed has been engaged for the Criterion Company next season.

**HAVELY.**—Manager H. is expected to return Eastward about the 1st of July.

**BERNARD.**—Marie is one of the "hits" of Sea Cadet company at the Fifth Avenue.

**MESTAYKE.**—William the Tourist will shortly set sail for a two months' tour in Europe.

**ENGLISH.**—Mr. William English, proprietor of the new opera house at Indianapolis, is in the city.

**OATES.**—Alice Oates will sail for Europe June 19. The object of her trip is recreation and rest.

**FRAYNE.**—Mrs. Frank I. Frayne died of paralysis of the brain at Chicago on Monday. The lady was at one time professionally known as Clara Butler.

**PERUGINI.**—Signor Giovanni Perugini, primo-tenore, engaged for the Emma Abbott company next season, is John Chatterton, formerly one of the Holman children.

**MITCHELL.**—W. C. Mitchell, the genial manager of Mitchell's Pleasure Party, called in to see us on Tuesday. We interchanged compliments on mutual prosperity.

**STRAKOSCH.**—Max Strakosch will have his hands full next season with opera companies and dramatic stars. During August he will open the Fifth Avenue with a play called Dora's Vow.

**CHAPMAN.**—Frank Chapman will not go out with Mary Anderson next season. He will manage Agnes Loring, an English actress, who comes well endorsed by the London press, in a new play by E. F. Edwards.

**DUMARE.**—Annetta Dumare, late of the French Opera company, New Orleans, has been engaged by the Edouin-Sanger company. It is said the young lady, besides being a charming actress, has a very fine contralto voice.

**GERMON.**—Mrs. Jane Germon of Baltimore, whose fifty years of professional life was honored with a much-deserved benefit at the Academy of Music in that city, proposes to come to the Metropolis and open a school of preparation for the stage.

**BARNES.**—Elliott Barnes has written a play called The Marriage Certificate, which he hopes to have produced at the Union Square. He is at work on a farcical comedy for Hugh Fay, which he will name Summer Boarders, and an extravaganza for Alice Oates, entitled Long Branch, or Summer Scenes at the Seaside.

**DELEVAN.**—Thomas E. Delevan of Meriden has assumed the management of the new and elegant Opera-House just built in Meriden by one of its most popular and leading citizens, Mr. Wilcox. Mr. Delevan is now in the city arranging for attractions for the coming season.

## PROFESSIONAL DOINGS.

—Charley Atwood is in town, filling time for James Collier's company.

—Manager Hanna of Cleveland is filling time for Library Hall, Pittsburg.

—Augustus Pitou, manager of the Grand Opera House, Toronto, is in the city.

—If professional success justifies, John T. Raymond will remain abroad for an indefinite period.

—The lobby in front of the St. Charles Theatre and Academy, New Orleans, will be 289 feet in length.

—The National Printing company, Chicago, reports the largest season's business during its prosperous career.

—As R. E. J. Miles now manages the Grand and Pike's, Cincinnati, many strong attractions are looking at the latter.

—Willie Edouin has engaged Jacques Kruger as eccentric comedian with his "Sparks" Company for next season.

—The house in Twenty-fourth street formerly owned by the late John Brougham is now the property of the daughter of Edwin Booth.

—Welsh Edwards does not remain at the Theatre Comique as stage-manager next season, but will travel with some dramatic combination.

—The MIRROR has run the dramatic nose out of Texas. The MIRROR is the dramatic paper that has any circulation in the far Southwest.

—C. R. Gardiner is booking time for the Agnes Robertson combination, which will be under the management of Max Strakosch, and open in this city August 30.

—In Boston, Mass., on the 1st, James Valentine Taylor married Lillian Davis. He was formerly the husband of Laura Joyce, who procured a divorce from him.

—Columbus correspondent: "I might add, as an item of news, that a prominent news-dealer has cut his order for Dramatic News from 35 to 10 copies, and even this will soon be reduced."

—Tony Pastor's business in Buffalo on Monday night was something immense—turned people away before 8 o'clock. Thus far this has been Tony's most prosperous season on the road.

—Manager M. B. Leavitt cables us that he has closed with Selma Dolore, Marie Williams, Nellie Beauverie, Anna Stanley, Florence Chalgrove, Camille Delmar, and others. Leavitt is bound to make a sensation next season.

—The following were the most successful companies and plays at the Philadelphia Arch during the season closed: Dautes, Christmas week, \$3,700; Chanfrau, one week, \$2,000; Fatina, one week, \$2,500; Fatina, return engagement, \$1,600; Hearts of Oak, three weeks, \$5,000; Fairfax, one week, \$1,200; Banker's Daughter, two weeks, \$2,300; the Florences, one week, \$1,300.

—Hamlin's Theatre, Chicago, is undergoing great changes, and after the alterations, decorations, etc., are finished, the owner says that it will be the handsomest theatre in Chicago. Mr. Hamlin is in town.

—On the Scene is the title of a new drama by Charles Foster, in which Minnie Oscar Gray and William T. Stephens are to appear the coming season. It will introduce their acting dogs Romeo, Zip, and Hero, and is said to be full of new business.

—F. F. Mackay's suit for damages against the late firm of Gemmill, Scott & Co. for breach of contract with him in the season of 1877-8, when he was employed as stage manager of the Chestnut street Theatre, Philadelphia, was to have been tried in the courts of that city the other day, but was postponed till next November.

—J. H. Haverly is building, at Gummison City, Colorado, a hotel that will accommodate 300 guests. He will also furnish it throughout, and equip it in first-class shape. He and Editor Buck of the Spirit are also running a newspaper—the only one at that point. Haverly is interested largely in improvements and mining enterprises in the neighborhood.

—Barnum's Zulu, who was lost in Detroit, Mich., May 25, was found, says our correspondent, "28, about eight miles back of Windsor, Ont., happy and contented. He refuses to go with Barnum's agent, D. S. Thomas, until the sister of Zulu (who had learned to converse with the Zulus) spoke, when he consented, and all left 29 for Chicago."

—The manager of "The Favorites" (Mrs. Oates' new company) is negotiating with Owen Fawcett, Roland Keel, Gertie Granville, and other prominent professionals. Alf McDowell (late with Richmond and Von Boyle) and McIntyre and Heath have been engaged. The company will be a very strong one. It is not sure that Nat Long will go with the Troubadours.

—The Madison Square Garden property has been disposed of for \$800,000 to the Barnum's Museum Company, a corporation just organized, with a capital of \$3,000,000, for the purpose of erecting the largest exhibition building in the world, including under one roof a museum, opera house, colosseum, theatre, hippodrome, tropical garden, etc., to be finished and opened early next year. W. H. Vanderbilt makes a cash subscription of a quarter of a million dollars to the enterprise, and is to be its director, and P. T. Barnum and other well-known capitalists will be largely interested. Mr. Barnum will also probably be President of the company. The act of incorporation has been filed.

—The Brooklyn Park Theatre will re-open for the season of 1880 and '81 on or about August 30. All the great stars and combinations that have appeared during the past season have been re-engaged, also many others. The following are positively engaged and will appear during the coming season: Mary Anderson, Lester Wallace, Dion Boucicault, Ada Cavendish, Joseph Jefferson, Mme. Modjeska, Maggie Mitchell, Robson and Crane, Emma Abbott Grand English Opera troupe, Denman Thompson, Lawrence Barrett, Fanny Davenport, Gus Williams, Daly's N. Y. Theatre company, Bartley Campbell's new play Matrimony, Leavitt's Specialty troupe, Minnie Palmer and company, Tony Pastor's company, Harlan and Hart, Sol Smith Russell in his new play, Mahu's Opera company in Bocaccio, Jarrett's European Spectacular combination, Nat Goodwin's Hobbies, H. J. Sargent's European Comedy company, Child of the State, recently produced at Wallack's, Shannon and Edson's Golden Game company, Willie Edouin's Sparks company, Prof. Herrmann and company, Hill's All the Rage company, Soldene troupe, and Frank S. Chanfrau. Arrangements have been made with Mr. Lester Wallace for the production of several European novelties, such as The Upper Crust, Married, Not Married, etc. Negotiations are also pending with Conquest European company (now in London), the latest success, Forget-Me-Not, etc., together with several other new novelties.

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**WANTED.—ENGAGEMENT AS** Scenic Artist. First-class references. Address WALTER LANGRIDGE, care of C. R. Gardiner.

**WANTED.—MANAGER FOR MALE** Star and M. play, with New York and Chicago endorsement. Very little money necessary. Great chance for active manager. Address UNDOUBTED MERIT, MIRROR office.

**WANTED TO RENT.—MS. BAND** parts, plates, etc. of the Padlock-Mosher version of Contrabandista, three acts. Address SANCHO, this office.

**WANTED.—TIME IN SUMMER** Gardens for first-class operatic attractions. Address SUMMER GARDEN, MIRROR office.

**WANTED.—A SITUATION TO** play ingenue, boy, or juvenile parts in a good company having a responsible manager. Good references furnished. Address M. S. BUTLER, Fenimore C. Fifty-seventh street, city.

**WANTED TO SELL.—AN ORIGINAL MELODRAMA**, with strong dual role, for juvenile and heavy parts. Address MIRROR office.

**WANTED TO SELL.—A POWERFUL** FULL MELODRAMA, requiring first-class talent for presentation. For sale—leading parts, female: seven characters, all good. Address S. RIVER, N. E. MIRROR office.

**WANTED.—ENGAGEMENT FOR** the coming season: have played with Mr. McDowell "Lady Florence May" in "Rose-dale," "Arle O'Neil" in the "Shanghaing," "Marianne" in "The Orphans," also the "Countess" in "Cynisca" in "Pygmalion and Galatea," etc., etc. but if with a responsible manager for a season, would accept smaller business. Address CLARA DOUGLASS, Care N. Y. MIRROR OFFICE.

**WANTED.—LADY OR GENTLE-** man, with means, to produce successful Comedy next season. Address SEA-ON, MIRROR office.

**WANTED.—TO DISPOSE OF FINE** Comedy by eminent Authors. This is a great attraction can be proved on in vestigation. For interview Address CLARE, MIRROR office.

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**WANTED.—A COMEDIAN OF** standing and reputation at good salary to play second to lady soprano star; most sing and dance; will have line on the bill. Address STAR COMEDIAN, this office.

**WANTED TO SELL.—SOME** beautiful stage dresses; size, a little stout and rather under height. Address MRS. O. A., this office.

**WANTED.—GOOD CONTRALTO** for good parts. Young and pretty only. Good opportunity. Apply to J. J. SPIES, Dramatic Agent, 12 Union Square.

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Pittsburg, Pa., this week; New Castle, Pa., 11; Youngstown 15; Greenville, Pa. 18; Cleveland, O. 17, 18 and 19; Sandusky, O. 21; Lima, O. 22; Fort Wayne, Ind. 27; Indianapolis, 24, 25 and 26; Terre Haute, Ind. 28; Decatur, Ill. 29; Springfield, Ill. 30; Jacksonville, Ill. July 1; Chicago, Hooley's Theatre, two weeks, commencing July 5.

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## OVER TWELVE HUNDRED AT THE MATINEE.

Read what the leading papers of that and other cities in the West say of this company:

**THE FORBES DRAMATIC COMPANY.**—Uncle Tom's Cabin was played by the Forbes Dramatic Company at the matinee at the Opera House yesterday, and one of the largest audiences ever gathered within the walls of the building witnessed the performance. The large attendance was a surprise even to the manager himself, and the entertainment was evidently satisfactory to the many who witnessed it. In the evening the sensational and amusing drama Black Diamonds was presented to another large audience, and the performance "took" immensely, each act producing a storm of excitement. The play certainly abounds in elements that catch the popular heart and make an irresistible appeal to the love of excitement so common nowadays. The two leading female characters, Diana Dwyckinck and Pauline Kertrigh, were respectively portrayed by Miss Ethel Greybrooke and Miss Ella Baker, both of whom have recently joined the company. Miss Greybrooke was with Grover's Our Boarding House party, and Miss Baker was a member of the Chanfrau Combination when engaged by Mr. Forbes. The former is an excellent leading lady, and the latter is a sprightly and dashing little soubrette. They have strengthened the troupe very materially, and were the recipients last evening of well-merited applause. The play is drawing the audience that thronged the Opera House last wherever presented.—ST. PAUL AND MINNEAPOLIS PIONEER PRESS, March 21, 1880.

**THE OPERA HOUSE PERFORMANCE.**—The Forbes Company presented Uncle Tom's Cabin to the St. Paul public yesterday afternoon in a manner that seemed to satisfy the audience that thronged the Opera House to the very doors. In the evening the somewhat sensational play Black Diamonds was given to a very appreciative audience of large proportions. The play deserved all the applause it received, for it is strong in construction, and in many respects the dialogue is free and chaste, while being dramatic in almost every incident.—DAILY GLOBE, St. Paul, March 21, 1880.

**BLACK DIAMONDS.**—The Wiconia Republican says: "The Forbes Company closed their successful season here last night with the production to a full house of the sensational melodrama Black Diamonds. The play was put upon the stage in good style, and the leading parts were well sustained by Messrs. Harland,

Marble, Sullivan and Brown, and Misses Greybrooke and Baker. The support of the company was effective, and the stage management was remarkably good. The good points and thrilling scenes of the drama were received with hearty laughter and applause by a thoroughly pleased and delighted audience. Mr. Forbes as a manager of public amusements must be voted the most successful and popular on the road."

**MERITED SUCCESS.**—Charles Forbes has proved to be a very successful manager. Wherever he goes he plays to crowded houses; and, having made a reputation, he knows more than to rent his name out to poor companies, and always travels with this company, that is No. 1. For the first time this season a matinee was given in this city on Saturday last, and over 500 people were in attendance. The Forbes Dramatic Company were not only well pleased, but the audience were also, and so were our city merchants, as the streets were crowded from two to six o'clock. At the presentation of Black Diamonds on Saturday night the house was crowded, and before the performance began every seat in the parquet was sold, and only "standing room" could be disposed of, and this sold rapidly.—AURORA (ILL.) DAILY NEWS.

**THEATRICAL.**—The Forbes Dramatic Company appeared at Austin's Hall Thursday evening last, to a crowded house, in the play of Black Diamonds, and on last evening presented Our Boarding House to a large and appreciative audience. This being the first visit of the Forbes Company to this section, it is but simple justice to the management and the members to say that it is among the best that has ever paid its respects to the people of the Lake Superior country, while the repertoire includes some of the very best plays of modern times. Each of the performers are well up in their respective parts, and in the performances of the two last evenings each one has shown him or herself to be an artist of a very superior order of talent. This is the kind of company that the people of this section should encourage by a most hearty and liberal support, and the Auditor expresses the hope that it will be accorded such a reception throughout the entire district as to insure another visit at some future time. The Forbes Company, as before stated, is fully deserving of a most liberal support, and we are pleased to note that, so far, it is receiving such.—THE WEEKLY AGITATOR, Ishpeming, Mich., May 8.

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**PHILIP H. LEHNEN**, Manager

Having assumed the management of the Grand Opera House, in this city, which I shall conduct hereafter, at the same time retaining the management of the Wieting Opera House, under the new arrangement any attraction that appears here will meet with no opposition—when one theatre is open the other will remain closed. Managers will thoroughly appreciate this. The terms for sharing or rental will in the future—as in the past—be of the most liberal nature.

I have also made arrangements to play stars and combinations through the Central New York Circuit, placing them in

**WASHINGTON HALL, WATERTOWN.**

**ACADEMY OF MUSIC, OSWEGO, OPERA HOUSE, AUBURN.**

Managers desiring to book attractions at any or all of these cities are respectfully solicited to address the undersigned,

**PHILIP H. LEHNEN,**

Manager, Syracuse, N. Y.

### NOTICE TO THE PROFESSION.

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(Seating capacity, 1,400—700 Opera Chairs).

**Rochester, N. Y.**

THE MOST ELEGANT THEATRE IN ROCHESTER. THE MOST COMPLETE THEATRE IN ROCHESTER. THE ONLY THEATRE WITH ALL EXITS REQUIRED BY LAW.

Read what the leading stars and attractions say about it.

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The only theatre holding enough people to justify a great business for one, two, three or six nights. Observe the following remarkable and LARGEST RECAPTURE EVER TAKEN IN ROCHESTER in seven performances.

**\$4,222.65,**

during the run of Mr. J. K. Emmet, as Fritz in Ireland, and that accomplished against the following attractions at the other houses: Boston Ideal Opera Troupe one night, Criterion Comedy Company two nights and matinee, and Gus Williams three nights, and Saturday matinee, and last two days' rain.

Among the attractions the manager has booked for the next season are the following: **COLLIER'S BAKER'S DAUGHTER, COLLIER'S CLEVERLY CASE, DENNIS THOMPSON, J. K. EMMET, ALL THE RAGS, MY FAVORITE, STRATFORDS, Etc., Etc.,** week attractions.

**P. S.**—The manager of this beautiful theatre has no connection with any circuit of managers, and can offer inducements to attractions that no other theatre in this city is large enough to afford. All communications should be addressed to the undersigned, the only authorized manager and lessee.

**ARTHUR LEITCHFORD.**

## HOOLEY'S THEATRE,

CHICAGO, ILL.

**R. M. HOOLEY**, Manager.

There is some open time at the above theatre during the Summer, including weeks of two National Conventions; Jockey Club and Trotting Races, Masonic Conclave and the Exposition.

It is estimated that over a million strangers will visit Chicago during the present Summer.

Managers of first-class combinations will please apply for dates, for this or next season, to

**WILL E. CHAPMAN,**  
Care Simmonds & Brown,  
863 Broadway, New York.

## GRAND OPERA HOUSE,

BLOOMINGTON, ILL.

Pronounced by the Profession the best Theatre in Central Illinois. The only House having folding opera chairs. Seating capacity 1,000. Has six dressing rooms, all finely furnished, four private boxes, pariet, dress circle, balcony and gallery, double the amount of scenery of any other House in the City. We have 500 feet of bill-boards in the very best locations. Will rent or share with first class attractions on reasonable terms. Apply to

**TILLOTSON & FELL,**

Lessees and Managers,  
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No. 12 Union Square,  
New York.

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The above theatre is now being erected on the site of Hamilton's Theatre, and will be completed about the middle of August. It will have a seating capacity of 1,000, will consist of three tiers containing all the latest modern improvements, will be fitted in the most luxurious manner, and be in all respects the finest Theatre in Chicago.

**THE EMMA ABBOTT GRAND ENGLISH OPERA COMPANY**

open their Season at this House in September. Many of their first class attractions are already secured.

Managers of strictly first-class combinations only will please apply to

**JOHN A. HAMILIN,**

Union Square Hotel,  
Or **WILL E. CHAPMAN**, for two weeks.  
After, address Chicago.

1880. SEASON 1881.

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OWENSBORO, KY.

This elegant Opera House is just completed, at a cost of \$35,000, and is one of the most elaborately finished in the Southwest. It has a capacity for 1,000 people, and is seated with the latest improved opera chairs. Auditorium handsomely frescoed. Stage a specially-size 40x50 feet—with large stock of scenery on flats and set pieces, painted expressly for this house by Soxon & Toomey of the Olympic Theatre, St. Louis, Mo. Eight large dressing-rooms, nicely carpeted and furnished. Lighted with gas and heated by steam.  
Population of city, 15,000, and one of the best show towns in the Southwest.  
Will play attractions on liberal sharing terms or rent. Address **A. HILL & CO., Props'rs.**

NEW ORLEANS, LA. SEASON OF 1880-81.

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RECONSTRUCTED, ENLARGED AND IMPROVED.

## ST. CHARLES THEATRE,

THE LARGEST AND MOST CONVENIENT THEATRE IN THE CITY.

Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with

**D. BIDWELL,**

Proprietor and Manager.

## ENGLISH'S NEW OPERA HOUSE,

INDIANAPOLIS, INDIANA.

**WILL E. ENGLISH**, Proprietor and Manager.

This grand building now in course of erection in the centre of the city, will be completed by September next, in magnificent style, and will be by far the finest theatre in Indiana, and one of the finest in the United States. It will be on the ground floor, with elegant retiring-rooms, spacious lobbies and promenades, twelve proscenium boxes, fourteen elegant dressing-rooms, six wide exits on all sides of the auditorium, with comfortable seats for 2,000 people. Perfect ventilation, first-class stage appointments, scene-room with capacity for eighty pairs of flats; stage to rigging floor sixty-one feet high, with subcellar for dropping scenes, and in fact, all the modern improvements.  
Managers of first-class combinations only, address as above.

1880 SEASON 1881

## TREMONT OPERA HOUSE

**HENRY GREENWALL** Sole Lessee and Manager

**GALVESTON, TEXAS.**

First-class attractions desiring to visit Texas during the coming season will please communicate with **HENRY GREENWALL** until June 1, Galveston, Texas; afterwards Dramatic Agencies, New York City.

## ST. LOUIS, MO.

Olympic Theatre,

**CHAS. A. SPALDING**, Proprietor & Manager.

## GRAND OPERA HOUSE,

**JNO. W. NORTON**, Proprietor & Manager.

The largest, best appointed and best located Theatres in the city.

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Just erected at a cost of over \$18,000. All modern improvements. Everything complete. Now ready for rent, or will play first class combinations on shares. Address

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In the romantic, musical extravaganza of

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By Mr. **WILLIAM GILL**, author of the burlesques of **BARBES IN THE WOOD**, **HORRORS**, **MAGICSLIPPER**, Etc., Etc. Music by Mr. **George Loesch.**

The Company comprises the following well-known and popular artists and comedians:

**MR. WILLIAM GILL**, **MISS AMY GORDON**, **MR. AUGUSTUS J. BRUNO**, formerly of P. P. Car Co., **MISS ELINOR DEERING**, **FRAN. CIS WILSON**, **MR. CLARK SIDMAN** and **MR. GEORGE LOESCH.**

Meeting with instantaneous success everywhere.

Time filled till June 7, then Haverly's Theatre, Brooklyn, 14th. Haverly's Theatre, 14th street, New York, balance of season.

For dates, address

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## WINDSOR THEATRE.

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Matinees Wednesday and Saturday.

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Rent per night \$300. Only first-class companies played on per cent.

**S. W. SINK**, City Bill Poster.

## A FEW FACTS

ABOUT THE

## MUSKEGON CIRCUIT.

IN LOUISVILLE

They try to book attractions in a hall up two pairs of stairs.

IN MILWAUKEE

There is the hottest kind of opposition, and managers can get their own terms.

IN SYRACUSE

They sign contracts that have no value because the manager says he will ignore every contract they make.

IN BLOOMINGTON

They put you in a hall when there's a beautiful Opera House that will give better terms.

IN TOLEDO

They cannot play you at all on any terms.

IN DETROIT

There are two Theatres—hot opposition and any terms.

IN ROCHESTER

They represent the Opera House, while the new Academy of Music on the main street is ready to give better terms.

IN TROY, ALBANY AND UTICA

I can offer better terms and better facilities.

IN BUFFALO AND TORONTO

I represent the best in both cities.

IN THE OHIO CIRCUIT

They play with "that man Morris," when Mr. Comstock offers better Theatres, equal terms and personal attention.

IN BALTIMORE AND WASHINGTON

They represent John Albough, while I have John T. Ford's Grand Opera Houses.

IN MICHIGAN CIRCUIT.

Mr. Clay says he has ordered his books home. "Don't like the way they do." I continue as before.

IN ST. LOUIS.

I represent Spaulding & Morton, and have for three years.

IN CHICAGO, BROOKLYN AND NEW YORK

I represent J. H. Haverly, as I have the three past seasons.

IN NEW ORLEANS

I represent Mr. David Bidwell's two grand Theatres.

IN WILLIAMSBURG

I represent the only Theatre in the city.

IN CINCINNATI

I represent Mr. Miles and his three Theatres, and have booked over twenty attractions there for next season.

REMEMBER,

every city in the United States (but two) I can offer both terms and facilities to strictly first-class attractions.

ALSO REMEMBER

That I am exclusive and only agent for Fanny Davenport, Haverly's English Opera, Smith & Mes-Tayer's Tourists, Haverly's Juvenile Opera, Haverly's Georgia Minstrels, Haverly's Widow Bedott Combination, Mrs. Alice Gates, Ad Ryan Combination.

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**SIMMONDS & BROWN, Agents,**

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ARE NOW PLAYING IN AUSTRALIA.

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ONLY THEATRE IN A DOZEN



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In her great success of the

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1880. SEASONS 1881.

THE JOLLY MARINERS

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In her farcical burlesque,

TRIFLES.

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First-class Theatres only.

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From Grand Italian and English Opera companies, in Italy and England. Extensive repertoire, including Don Jose, Don Pedro, Plunkett, Medesford, Devilshoof, Ashton, Leporello, Crispino, etc., etc.

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MADAME LEANDER,

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With an extensive repertoire of the great Danish and Swedish Successes.

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A FRIEND INDEED,

THEATRE ROYAL,

Montreal, Canada,

JUNE 14, ONE WEEK.

Address MIRROR office.

"THE PHOENIX NEVER DIES."

On Saturday, June fifth, at the Brooklyn Park Theatre, Milton Nobles terminated his sixth traveling season. The season just ended covered a period of forty weeks, and yielded a profit thirty-five per cent. larger than any of its predecessors. Mr. Nobles will inaugurate his seventh consecutive season during the first week of September next with an enlarged and materially strengthened company. The approaching tour will probably include a circuit of Colorado and California. Professionals who have solicited engagements are respectfully notified that the company for next season is now organized, and they will kindly accept this as an answer to their applications. The approaching season, like its predecessors, will be devoted to the unique dramatic specialties written by Milton Nobles, and with which his name has become inseparably linked. Engagements have now been closed with the most popular and successful theatres in Chicago, St. Louis, Brooklyn, Cincinnati, Boston, New Orleans, Philadelphia, Washington, Baltimore, etc. Mr. Nobles may be addressed until September 1 at his residence, No. 88 Third place, Brooklyn, N. Y. His personal agent, Rodney S. Wires, may be addressed at his apartments, No. 2 Irving place, New York City, until further notice.

SIGNOR BROCOLINI,

PRIMO BASSO.

Late of Her Majesty's Opera, London, and the principal oratorio and concert performances in England during the past five years, can be engaged for next season for English or Italian Opera, etc., by responsible managers.

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Prepares Ladies and Children for the Stage next season. App'ls from 11 to 1 every day.

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UNDER THE MANAGEMENT OF MR. G. K. GOODWIN.

WALNUT ST. THEATRE, PARK THEATRE,

CHESTNUT ST. OPERA HOUSE.

THE WALNUT, THE OLDEST THEATRE IN AMERICA, AND, WITHOUT DOUBT, THE BEST THEATRICAL PROPERTY AT PRESENT IN THE WORLD.

THE PARK THEATRE, Cor. of Tenth and Arch Streets, originally built 1870, remodelled 1879. Fitted up in a style unsurpassed by any small Theatre. Centrally located to each and every line of Railroad. The House has a large and commodious stage, size 50x42 ft., fitted with all the modern improvements, with new scenery, comfortable dressing-rooms complete in every detail. Parquet contains the finest tilting chairs in the city. Parquet Circle Balcony, and Family Circle capacity of the house One Thousand Dollars; it is without doubt the most desirable house for Comedy and Society dramas. Nearly all of those that have played last year return this. To those that have been INDUSTRIOUSLY circulating reports as regards the receipts, I will give a few and see how they compare with other large houses.

### FACTS AND FIGURES.

Union Square Company, Twenty-eight Performances	\$15,000 00
Lotta, Twenty-four Performances	16,434 25
Aldrich and Parsloe (Grant's reception against them)	5,168 75
Joe Emmet, Fourteen Performances	7,100 75
Minnie Palmer, Seven Performances	3,100 00
Tourists, Fourteen Performances	9,329 00

Princess Toto, Jarrett & Rice's Fun on the Bristol (last week better than the first), J. T. Raymond, Jos. Murphy, Tragedians of Kalamazoo, Berger Family, Annie Ward Tiffany, Augustin Daly's Combination, Harrigan & Hart, Charlotte Thompson, all played to fair business.

BOOKED FOR THE COMING SEASON:

E. A. Sothern, Minnie Palmer, Leavitt's Burlesque Company, Rentz-Santley Novelty Company, Fun on the Bristol, Joseph Emmet, etc., etc., etc.

CHESTNUT STREET OPERA HOUSE, seating capacity 2,000, -standing room for one thousand. Situated between Tenth and Eleventh streets, on Chestnut, within one block of the principal hotels, Post Office, Mint and in the very centre of the city, formerly known as the Standard Theatre, will be entirely rebuilt, making it the largest and most convenient Theatre in Philadelphia. The architect, in tearing down the wretchedness of the old house, will sweep away the unhappy regime and create a new Theatre and a new destiny.

This Theatre will open September 20, 1880, with the celebrated Union Square Company.

Stars and combination already booked with the above different Theatres:

Mary Anderson, Lotta, Fanny Davenport, Modjeska, John McCullough, E. A. Sothern, Rice's Surprise Party, Smith & Mesayer's Tourists, McDonough & Euford M'Loss Combination, Leavitt's great English Burlesque Combination, Child of the State, Kiralfy's Around the World, Rice's Evangeline Combination, Union Square Company, Emma Abbott Opera Company, Maurice Grau's French Opera Company, Soldene Opera Company, Bartley Campbell's Galley Slave Combination, Kiralfy's Enchantment, Leavitt's Vandeville Combination, Minnie Palmer, Rentz-Santley Novelty Company, Jarrett & Rice's Fun on the Bristol, Kiralfy's Black Crook Combination, Joseph Emmet, Kiralfy's Black Venus, Tompkins and Hill of the Boston Theatre will play their specialties. Few choice dates open. For dates and terms apply to

G. K. GOODWIN,

WALNUT STREET THEATRE, PHILADELPHIA, PA.

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S. F. NICKSON,

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A New, Powerful and Attractive Organization, Revelling in

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Introducing a world of comical situations, concerted music of the present popular style, character comic songs, dialect songs, eccentric dances, by

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HEADED BY AMERICA'S OWN PRIMA-DONNA COMEDIENNE.

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Surrounded and supported by a brilliant coterie of actors, singers, dancers, comedians and specialists, the whole illustrated by

NEW AND BEAUTIFUL SCENERY AND EFFECTS.

orlinging "Life at the Branch" vividly home to those familiar with it and forming a most interesting panorama to those who have never been to this most captivating resort.

ACT FIRST—Scenes in New York.

ACT SECOND—Fun on the Jessie Hoyt.

ACT THIRD—Life at the Branch.

EXCELLING ALL! COPYING NONE!

For dates apply to

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The Company now being organized will be announced in a few days.

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GRAY'S OPERA HOUSE.

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BRENNHAM OPERA HOUSE.

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A. C. MEYER, Proprietor and Manager. New, and in thorough first class order.

Mr. S. S. ASHE is the only authorized person to close contracts for dates for the Fall and Winter season of 1880 '81, either on sharing terms or rental for all or any of the above-named places, and negotiations will now be entered into with FIRST-CLASS COMBINATIONS ONLY. Address S. S. ASHE, care C. R. Gardiner, 12 Union Square, New York.

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AS LOUISE IN THE TWO ORPHANS.

LONG BRANCH AFTER JUNE 15th.

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THE PRESS UNANIMOUS IN PRAISE.

THE PUBLIC PRONOUNCE THE MASTODONS PEERLESS AND UNAPPROACHABLE. Every act is characterized by special excellence, and the interest is sustained by variety.

ST. LOUIS REPUBLICAN: A week's big business is assured. Haverly's minstrels deserve their success, but the crowd was large beyond all expectation. The whole of the lengthy programme is interesting, and so skillfully constructed that the spectator enjoys it all.

GLOBE-DEMOCRAT: Haverly's minstrels deserve their success, but the crowd was large beyond all expectation. The whole of the lengthy programme is interesting, and so skillfully constructed that the spectator enjoys it all.

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40 FAMOUS PERFORMERS 40 ALL THE BIGGEST AND BEST IN THE WORLD.

ST. LOUIS TIMES: The theatre was crowded, and the Mastodon Minstrels received a greeting commensurate with the size of the organization.

POST-DISPATCH: This mammoth organization opened at the Olympic last night to a house packed from orchestra rail to the last row of the gallery. Not only was every seat taken, but standing-room was at a premium, and not obtainable.

SHORT & HICK were loaded down under the shower of dollars.

WELL! WELL! Seventeenth Season of the Big Sunflower by Billy Emerson, and St. Louis Citizens Still Unsatisfied.

WELL! WELL!

## THE NEW YORK CRITERION COMEDY COMPANY

Commences its THIRD SEASON with an entirely re-written version of its great success,

## FREAKS

AT HOOLEY'S THEATRE, CHICAGO,

THE 9th OF NEXT AUGUST, DURING THE VAST

MASONIC CONCLAVE,

IN THAT CITY.

ON THE 23D OF AUGUST THE COMPANY STARTS ON A TOUR OF

40 WEEKS.

SPLENDID CAST. MOST ATTRACTIVE PRINTING.

## ONE HUNDRED WIVES

COMBINATION OPENS AT

Mrs. John Drew's Arch St. Theatre, Phila.,

IN OCTOBER NEXT, AND CONTINUES THERE FOR THREE WEEKS.

NEW YORK, CHICAGO AND THE GREAT CITIES TO FOLLOW

## THIS GREAT DRAMA

WHICH DEALS WITH THE MOST INTERESTING PHASES OF WESTERN LIFE, WILL BE PRESENTED WITH-A

Great Cast and Most Magnificent Scenery,

SPECIALLY PAINTED FOR THIS PIECE AND CARRIED WITH THE COMPANY.

Address all communications concerning both companies to

J. GOSCHE, Manager,

Room 7, Steinway Hall, New York.

## 1880 TONY PASTOR'S NEW COMPANY 1880

WIN ANOTHER TRIUMPH AT THE GRAND OPERA HOUSE, NEW YORK.

TONY PASTOR AND HIS NEW COMPANY OF STARS

PRESENTING THEIR GREAT OLD AND AMUSING BURLESQUE

GO WEST ON THE EMIGRANT TRAIN,

THE LAUGHING SUCCESS OF 1880.

THE NEW YORK HERALD SAYS:

"GRAND OPERA HOUSE.—TONY PASTOR'S COMPANY.—The large audience that filled the Grand Opera House last evening was proof of the popularity of Mr. Tony Pastor and his Company, an entertainment which, in its various degrees of excellence, will bear favorable comparison with what are called legitimate exhibitions. The performance comprised popular features from the opera house, neat burlesques, excellent character songs-and-dances, many fine comic impersonations in various dialects."

AND THE EVENING TELEGRAM:

"But the real charm about Mr. Pastor's entertainment is that, while it is always frolicsome, melodious, mirth-provoking and gay, it is never offensive to the most refined sensibilities. 'Go West' is well seeing."

"There was not a single feature of the entertainment that did not deserve to be classed as deservedly successful."—BROOKLYN EAGLE.

"Rich in enjoyment. Entirely free from that which is objectionable."—PHILA. RECORD.

"A high-class variety entertainment, which receives the sanction of the best classes of society."—JERSEY CITY EVENING JOURNAL.

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JOHN A. DINGESS, Business Agent.

THE LATEST AND GREATEST COMEDY SUCCESS!

## J. B. POLK

—AS—

CHRISTOPHER COLUMBUS GALL

—IN—

## A GENTLEMAN FROM NEVADA

J. B. POND, - - Sole Manager.

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